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Weekly Review OF THE World's Music

Forty-Ninth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVII—NO. 10

NEW YORK, THURSDAY, SEPTEMBER 6, 1928

WHOLE NO. 2526



Ralph Thomas

Impresario-Teacher of Milan, Italy, and Founder of the Ralph Thomas Opera School, Dayton, Ohio,

Who Will Present His Pupils in Debut Appearances, During the Opera Season of 1929, in Dayton and on Tour in the Middle West.



A CHANCE MEETING,
of two American singers, Jencie Callaway-John and Oskanonton on the Adriatic. Both have been coaching this summer in Cattolica, Italy, with Caronna. Mme. John returns to New York in the fall.



TWO FAMOUS JOHNS,
one a baritone, the rest of whose name is Charles Thomas, and the other bearing the family name of McCormack, photographed at Vichy, France.



OSCAR WAGNER,
(assistant to Ernest Hutcheson at the Juilliard Graduate School) and his ten-year-old pupil, Sarah Entzminger, enjoying a lazy afternoon between piano lessons at Chautauqua, N. Y. Sarah already has made several successful appearances in recital.



TENNIS ENTHUSIASTS.
Basil Rathbone, well known actor, and Victor Wittgenstein, pianist, enjoying a game at Upper Saranac. Mr. Wittgenstein will commence a Canadian tour in November.



A FROLIC ON THE BEACH.
Dr. G. De Koos, the well known European impresario, and his wife, Judith Bokor, the cellist (both in the center), with some friends enjoying a little swim. Mme. Bokor appeared on July 25 with marked success as soloist at the Kurhaus at Scheveningen, under the direction of Prof. Schneevogt.



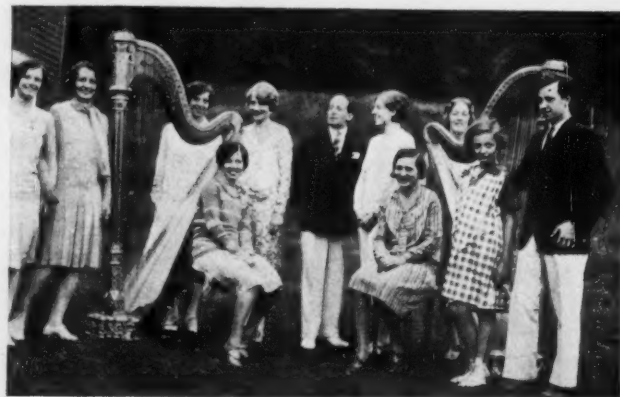
LISA ROMA,
well known American soprano, photographed on the Steel Pier following her recent appearance in Atlantic City.



ROSA LOW,
who is spending part of the summer coaching with Roberto Moranzoni at Antibes. Before returning to the United States, she will visit Roumania and perhaps sing a concert for Queen Marie.



N. LINDSAY NORDEN,
conductor, composer, organist and choir director, photographed with his petite and charming daughter, Grace Elsie Norden, while on vacation at Osterville, Mass.



CARLOS SALZEDO
(in the center) and a group of harp masters and students of the harp. The photograph shows from left to right: Irene Cummings (Oneida, N. Y.); Edna Phillips (Reading, Pa.); Mildred Laube (Buffalo, N. Y.); Ann Mathews (Indianapolis, Ind.); Eleanor Shaffner, director of the harp department of Salem College (Winston-Salem, N. C.); Carlos Salzedo; Grace Weymer, director of the harp department of the College of Fine Arts, Syracuse University; Mary Griffith, (Detroit, Mich.); Emily Hepler (Ventnor, N. J.); Jacqueline Stevens (Greenwich, Conn.); Casper Reardon, first solo harpist with the Cincinnati Symphony Orchestra and director of the harp department of the Cincinnati Conservatory. The picture was taken at Seal Harbor, Me., which for the past eleven years has been one of the centers in this country for harpists to spend their summer vacations.

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Impressive Performance of Lohengrin Closes the Munich Wagner Festival

First Presentation in Many Years at a Festival
—Season Proves an Artistic and
Financial Success

MUNICH.—The main events of the Munich festival were brought to a close with a splendid and highly impressive performance of Lohengrin. This is the first time in many years that a Wagnerian work other than the Ring, Meister-singer, Tristan and Parsifal has figured on the festival program. But the innovation was fully justified; the work itself had been completely re-studied and furnished with a new set of scenery, the masterly work of Leo Pasetti. As soon as the curtain rose one felt oneself transplanted into the atmosphere of the tenth century. The scene is of grim severity, all minor details which might distract the mind from the moving idea being eliminated. Costumes and heraldic designs are historically correct and attuned to one grand impression. Above all, however, the technical problem connected with the appearance and disappearance of Lohengrin has been solved in a most ingenious manner. Over the river Scheldt hovers a dense cloud-bank and one sees the figure of the Knight of the Grail appearing from a seemingly long distance through the mist which closes again behind him; the mysteriousness of the character is thus strongly accentuated.

A veritable marvel of splendor is the wedding train which forms the final scene of the second act. Hundreds of people are congregated upon the scene, not idle onlookers merely, but seemingly playing an active part in the impressive ceremony. With this scene Max Hofmüller, the principal stage manager, has added a triumphant climax to his many artistic achievements, and it is with deep regret that Munich sees this truly gifted and capable artist leave. Hofmüller has been appointed intendant of the Opera in Cologne.

CAST AND CONDUCTOR HIGHLY PRAISED

From a musical point of view the performance maintained an equally high standard with the scenic display. Of course, minor irritants are always bound to occur; this time they were confined to the trumpets on the stage, which were not quite true to pitch and apparently not placed judiciously, and to a hitch in the rendition of the bridal chorus, due to the complicated separate entrances of the different choral groups. Aside from this it was one of the most touching and dramatic performances of Lohengrin I have ever witnessed. The musical leader was Leo Blech from the Berlin Staatsoper, who had been invited as guest conductor. Blech's splendid interpretative powers, his fine sense of dynamic proportions and his unerring dramatic instinct added much to the significance of an unusual production.

The cast was excellent. Fritz Krauss, vocally predestined for the part of Lohengrin; Felicie Mihacsek, a touching and beautifully singing Elsa; Wilhelm Rode, a most forceful and convincing Telramund; Elisabeth Ohms, at present perhaps the most dramatic and intense Ortrud of the German opera stage; Hermann List, the great-voiced King Henry; and Hermann Niessen, a splendid herald. It was a performance of such startling intensity that the work itself, the original splendor of which had grown a bit dim in the course of years, appeared in an entirely new and interesting light. The audience was enthusiastic beyond words.

THE PLOT OF LOHENGRIN CRITICIZED

Personally I may perhaps be permitted to make a few remarks about the plot of Lohengrin which has been a painful subject to me for many years.

If (according to many authorities, and among them Richard Wagner), it is true that the equalization of justice is one of the fundamental laws and principles of a stage plot, then Wagner has most grievously disavowed himself in Lohengrin. Here he permits two men to engage in mortal combat, and God himself is invoked as the final judge. Both men fight for what they consider a just cause, both are pure in their intentions. Telramund, whom Wagner proclaims through the mouth of Ortrud as a man of undisputed virtue, accuses Elsa, on the basis of facts and circumstantial evidence, of the murder of her brother. Telramund acts in absolutely good faith, he is convinced of Elsa's guilt, a brave man, a man ready to forfeit his life if his accusation be false. His honesty is supported also by his own plea for the support of the Almighty, and we must remember that this was in a pious and superstitious age.

AN UNEQUAL COMBAT

Against this brave but mortal man an antagonist, gifted with supernatural powers is pitted: Lohengrin; consequently Telramund is compelled to fight against insurmountable

(Continued on page 27)

Sokoloff Returns from Europe

Nikolai Sokoloff returned from an extended visit to Europe on August 21 on the S. S. Berlin. Going to Europe in the early summer, he went direct to Paris and motored from there to Germany, visiting Munich, Salzburg and Bayreuth. At Bayreuth he had a long talk with Dr. Muck, under whose direction he played with the Boston Symphony Orchestra. The two conductors found much in common, and compared friendly notes, past and present. On his return to America, Sokoloff went direct to his summer home at Hancock Point, Maine, which is just across the sound from Mt. Desert, the summer home of the Damosches, Olga Samaroff, Carlos Salzedo, and other musical notables.

Adella Prentice Hughes, manager of the Cleveland Or-

chestra, was in New York for a short visit recently, after having had a summer vacation at Santa Fe, seven thousand feet up in the Rockies. While there Mrs. Hughes entertained herself with riding horseback over breakneck trails. There were also entertaining and thrilling Indian tribal ceremonies which helped pass the time. Evidently, from the account Mrs. Hughes gives of it, Santa Fe is a pleasant place for summer residence. From New York she returned to Cleveland to resume her managerial duties.

Among other items of news, Mrs. Hughes recalled the fact that the Cleveland Orchestra will be ten years old on December 11 of this year. Sokoloff has conducted it since the beginning.

The Ravinia Opera Closes Its Doors

Resumé of the 1928 Season

RAVINIA.—The last week of the Ravinia season was made up of repetitions beginning with Aida on Sunday night, with Rethberg, Johnson and Claussen in the leads. Monday an extra performance of Fra Diavolo again presented Macbeth, Chamlee, Bourskaya, Mojica and Trevisan. On Tuesday, Romeo and Juliet had its final performance, with Queena Mario once more the Juliet and Edward Johnson the Romeo. Wednesday night Mme. Butterfly was given with Rethberg and Chamlee in the leads. A repetition of Martha on Thursday night gave another opportunity to hear Schipa, Macbeth, Swarthout, Lazzari, Trevisan and D'Angelo. The last performance of Marouf was given on Friday night. Saturday night Lucia was sung with Macbeth in the title role and Schipa as Edgardo. On Sunday Paggiacci followed by the second act of the Jewels of the Madonna brought out a large cast and the season closed on Monday night with a gala performance made up of acts of various operas, which afforded opportunity to most of the principals to bow their au revoir to the Ravinia patrons.

RESUMÉ

Looking in retrospect over the season that has just closed we notice that seventy-two nights of opera and twenty-two orchestral concerts constitute the record of Ravinia's seventeenth season. Of the concerts there were one Monday night, eleven on Sunday afternoons, and ten (for the children) on Thursday afternoons. During the ten weeks and three days of the season, which began on June 23, thirty-three operas were brought to production—a signal achievement when one takes into consideration what it means to arrange such a repertory as that which was presented at Ravinia this year. This fact sets a new record for Ravinia, for never before in the history of this opera house have so many works been produced.

NOVELTIES AND REVIVALS

Two operas entirely new to Ravinia were given with marked success during the season. They were Marouf and L'Heure Espagnol. Le Chemineau, Don Pasquale and the

(Continued on page 22)



Brookwell photo

PIERRE MONTEUX,

who has returned to Europe after a brilliant and artistic success as guest conductor of the Philadelphia Symphony during the last three months of the season. Prior to his departure, Queen Wilhelmina of Holland made Mr. Monteux Officer of the Order of Orange Nassau, the occasion being the fortieth anniversary of the Concertgebouw, of which Mr. Monteux is conductor during the first half of every season.

Attendance at Stadium This Season Surpassed All Previous Records

Final Concert, Under Direction of Van
Hoogstraten, Draws Audience of More
than 13,000

Willem Van Hoogstraten opened the final week of Stadium concerts on August 27 with a program which contained a most novel feature, namely, four numbers of "ether music" by Professor Theremin. In addition to these there were Rimsky-Korsakoff's Scheherazade, Liszt's first Hungarian Rhapsody and the Rhapsodie Espagnole by Ravel.

Schumann, Bach, Wagner and Tchaikovsky were the composers represented Tuesday evening. Mozart's Sinfonia Concertante, a diverting and enjoyable part of the program, was given for the first time at the Stadium. There is some obscurity concerning the authorship of this work, but its delicate and piquant charm, so characteristic of Mozart, leaves little doubt of its origin. The Schumann number, the fourth symphony in D minor, has the distinction of being the only work of Schumann presented at these concerts during this season. The ever-popular 1812 Overture was given in conclusion.

The last concert of the season took place on Wednesday evening before an audience that occupied every available foot of space at the Lewisohn Stadium and numbered more than 13,000. That Mr. Van Hoogstraten's work is highly valued and keenly appreciated by the public was evidenced by the warm reception given him at this final performance, and by the enthusiasm displayed after the playing of each number. The program, according to tradition, was chosen by the previous vote of the audience and consisted of Tchaikovsky's Nutcracker Suite, Strauss' Blue Danube Waltz, Wagner's overture to Tannhäuser and Beethoven's Fifth Symphony. At the conclusion of the last number, the conductor was vociferously applauded, mats were sent flying in the air; and in response to which he made a short speech, thanking the audience for their inspiring support during the season and also expressing gratitude to the members of the orchestra for their musicianship and cooperation in making the concerts a great success.

It is understood that a new record in concert attendance was established this season. Despite the ten concerts given indoors because of rain, the two cancelled for the same reason, and the many poorly patronized because of threatened storms, audiences were larger than ever before, according to Mrs. Charles S. Guggenheimer, chairman of the Stadium concerts committee. The single event which drew the largest attendance this summer was the second performance of the Denishawn Dancers, with Ruth St. Denis and Ted Shawn, on the evening of August 21. It is estimated that more than 16,000 persons were present on that evening. Second in attendance was the initial performance of Anna Duncan and her dancers on August 8, before an audience of 14,000.

A few days after the conclusion of the final concert, Mr. Van Hoogstraten left New York for a three weeks' vacation at the summer estate of Adolph Lewisohn, honorary chairman of the concert committee, at Saranac Lake, N. Y. Upon his return to the metropolis, the conductor will leave immediately for Portland, Ore., where he will resume his duties at the head of the Portland Symphony Orchestra early in October.

The Visit of the Prague Teachers' Chorus

In January, The Prague Teachers' Chorus is coming to America and will present in this country, under the direction of Metod Dolezil, music which represents the age-long development of Czechoslovakian music and the music of the Slavs and the Bohemians. Throughout the history of these peoples their songs were born of strife and suffering, and since the thirteenth century famous choirs have carried on and have handed down the traditions of this important development of Czechoslovakian music and the music of the their music, and sung as it is by the perfectly balanced voices of the Prague Teachers, it gives to the audience the whole panorama of religious strife. The best of the choirs have always been in Prague, and the Teachers' Chorus, made up actually of teachers and university professors, is representative of the best that has existed in Czechoslovakia since the beginning of musical history. Its American tour will be a sensational event in the world of choral music.

Alfred Pochon's Daughter to Wed

Mr. and Mrs. Alfred Pochon announce the engagement of their daughter, Erica Millar, to Lieutenant Francis Mentz, U. S. N., the wedding to take place in the early autumn at Mountain View, country home of Miss Pochon's grandfather, Colonel Samuel Rolfe Millar, near Front Royal, Va. Mr. Pochon is a member of the Flonzaley String Quartet and a native of Switzerland. Lieutenant Mentz is a graduate of the Naval Academy in the class of 1919 and is now stationed at Annapolis.

A Thousand Dollars for a Suite

Hollywood Bowl, through the generosity of Katherine Yarnell, offers \$1,000 for an orchestra suite requiring not more than fifteen minutes for performance. Full scores are to be sent anonymously to Hollywood Bowl, 7046 Hollywood Blvd., Hollywood, Calif., before February 1, 1929.

AROUND THE WORLD A-SINGIN'

MY career, in a sense, I began as a street singer.

Not, of course, as a stroller with a banjo or guitar, or even a hand-organ and monkey; nor did I first venture forth in an alien land. And at the start I wasn't dependent upon my singing for my daily bread, or the generous or grudging coppers of the tender-hearted. But I did start out as a street singer in my native city of New Orleans.

If I sang from an automobile, and rode about in it; if instead of a shabby skirt and shawl I wore a pretty white-ruffled organdie, I still insist I was a street singer. And, too, it sounds rather romantic.

It was in the days before we entered the war in Europe. People in my home city, many of them French by origin, were for the most part pro-French in their sympathies, and they wanted to do their part in what they were already calling Our War.



ONE OF THE FIRST CITIZENS OF AUSTRALIA, though this black wallaby is a young one.

So a drive was held in behalf of what was termed the Secours Louisianais à la France, whose purpose was to buy clothing for poor French children. As I had been studying singing in New York I was called upon to help, and for two days I drove about the streets in a car, stopping at various focal points and singing to crowds. Whether it was my fresh white organdie, or my youth, or my singing, or what else, within two days we had collected thirty thousand dollars.

Once our country had entered the war came experiences in army cantonments. It was the kind of war work one never heard much about, but it was sometimes hard and fatiguing. Lots of young soldiers were coming to New Orleans under the draft, and I would be called up and asked if I could not sing for a crowd of them, or whether I could not get a lot of girls together to dance with them. Down at Forts Jackson and St. Philip, where many of the men were quartered before going to France—damp old fortresses which date back more than a hundred years and which had played their part in two other wars—conditions became acute for preserving anything like morale among these untried soldiers. They were being held in a mosquito-infested region and when off duty had no means of entertainment. So, in an effort to keep them cheered up, I was often drafted to go down there and sing.

My first trip abroad was made during the war, as a member of an entertainment unit. We traveled about from one end of France to the other, stopping and doing our bit wherever an encampment of doughboys needed entertainment. During this experience of "military barnstorming," I picked up a great many of the songs sung by our negro soldiers in France.

The war ended, I had finished my studies and gone in for concert work. It was from hearing in New York a white singer render negro spirituals and the "Gumbo French" songs of the negroes of my native state and which my old negro mammy had taught me—in a fashion that bore no resemblance to the way I had heard them sung at home, that made me decide to specialize in the particular kinds of songs I have carried about the world. That is to say, I resolved to devote my attention to spirituals, Gumbo French ballads, old negro songs, and those that were sung by the colored battalions of our army in France. I made a collection of all the first and second varieties that I found

Most adventurous of all world-tours is the journey of one who conquers the world en route. This conqueror was, moreover, a modest young girl from the heart of American conservatism, with only her voice for a passport.

By Edna Thomas ("The Lady from Louisiana")

ILLUSTRATIONS BY THE AUTHOR, UNLESS OTHERWISE CREDITED

(Reprinted from *The Nomad*, the Magazine of Travel and Adventure, by courtesy of Albert Stevens Crockett, Editorial Director)

singable. Some I had to discard. They were simply strains, or otherwise unadaptable to platform use.

After what the critics called a "big hit" in New York, in 1923, I determined to start on my real foreign "singing-travels." The experiences in France had whetted my appetite. My ideas of geography before that had made the world a mere puzzle picture of countries of various colors—the idea I think many school children receive.

First I would go to England. During the Civil War, that country had been full of sympathizers with the South. The quest of cotton had since brought lots of Englishmen to New Orleans and I had met many of them. These knew about negro spirituals and seemed to like them. Then it was a matter of record that the Fisk Jubilee Singers, in the time of Queen Victoria, had gained a tremendous, and enthusiastic hearing in England. I would start on my singing-travels by trying out London. My friends told me that I was crazy.

However, one day I boldly sailed for Europe with two trunks packed full of old clothes and costumes I had made myself, and seven hundred and fifty dollars in cash which I had saved up.

In London, of course, the first thing I had to do was to engage an English manager. He had to be paid in advance—a "trifle" of fifty-five pounds. However, he took Wigmore Hall and had me billed and advertised.

My first night's experience demonstrated that I had not mistaken the nature of the reception that awaited my songs. I still believe the English know more about spirituals than people over here in the North. That first week seventeen newspapers published approving criticisms, and many private engagements followed. I met lots of English people. My experiences then convinced me that for the artist England is a paradise among countries. If one has talent, the struggle for recognition is not necessarily a long and heart-breaking endeavor. There is no effort, so far as I could judge, to make one feel that a struggling artist is beyond the pale; on the contrary, great respect and consideration meet him or her who shows ability to make good.

During that first week I had small opportunity to see much of the country, as I had to sing so much that it left little time for recreation. Nevertheless, on Sundays I managed to put in motor trips to historical places, visiting cathedrals and points of literary and sentimental interest, and so on. My success at Wigmore Hall led to my being pursued by booking agents who wished to date me up for tours I had no desire to make. A second concert at Wigmore Hall did not have the effect of driving them away from me. One of these agents insisted upon engaging me to go to Australia. Thus, unexpectedly, opened a chance to see a great deal more of the world.

But Australia was a long way off, and many countries intervened. I had planned to sing my way to the Antipodes gradually, not to make one long jump. However, the project was worth considering. Finally I agreed to make an Australian tour, provided I could journey out by a ship that would enable me to stop off at Bombay on the way and leave me ashore long enough to tour India. A contract was signed before I left London.

Another contract was signed during my stay. Among those who had been impressed by my success was Sir Oswald Stoll, head of the Coliseum, London's great music hall. Sir Oswald offered me a week's engagement. Upon consideration, I decided to accept it, even if it did mean two Atlantic crossings, for I had to come back home for some recitals that had been scheduled. As soon as they were

finished, back I went to London, just to give that one week's appearance at the Coliseum.

But that is not the whole truth. I realized that this meant a really big opportunity, and I knew I would make good. I would sing at the Coliseum, my innermost soul prophesied, longer than the one week of the engagement. That first appearance at the Coliseum was really a great event in my life. Nowhere else in the world does one find a more thoroughly cosmopolitan audience from pit

to gallery. The attendance is usually composed of people of the better type, in whatever grade of society—not drawn together to greet slapstick comedy stuff. When I came out before the footlights and faced that audience for the first time, I felt the same exhilaration as from champagne. There was no trace of stage fright or doubt. I sang my best. Before the end of the engagement I had been asked to stay at the Coliseum four weeks longer, and the third week of my contract had not expired when it was extended to eight weeks.

Of the last performance of that long engagement I have two extremely pleasant recollections. After I had sung my final encore the audience rose and to my intense surprise began to sing, and the song was, For She's a Jolly Good Fellow. I was told that when an English audience saluted a singer in that fashion, it really meant what it sang. The other came from an invitation extended to me to take supper after the theater with an elderly English lady I had met. My hostess presented me with a red cashmere shawl which her mother had worn in New Orleans when she was touring the United States before the Civil War.

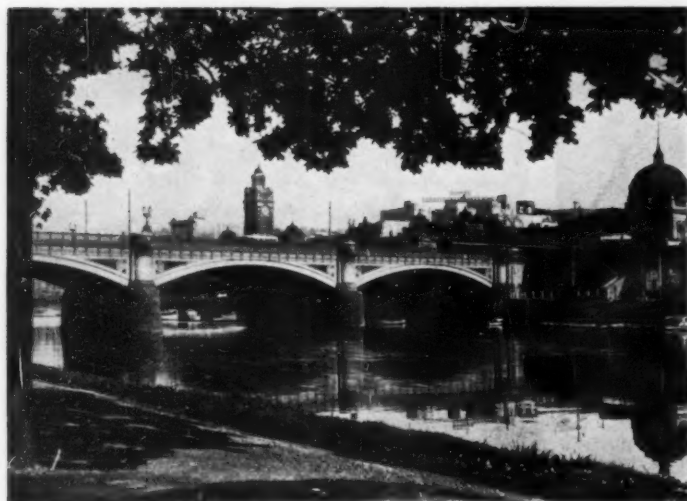
The name of the old lady's mother was Jenny Lind. My visit to Australia was to have been made in June, but something happened and I was asked to postpone it until later. So, after a visit to the family of the Lieutenant-Governor of Ireland, I came back home in November to make a tour of two and a half months in this country. On that trip I went as far west as Chicago and as far south as Texas. Then, back to London I sailed for another eight weeks at the Coliseum. This time not eight weeks, but sixteen, measured my engagement at that delightful place. That finished, I boarded a liner on the way to Australia.

Now came my long-coveted opportunity to visit India. But I did not sing my way through it. Had it not been for a miscarried letter which was to have reached me at Bombay with a contract, I should have done so. This time I traveled according to my own schedule, without any date ahead, except that three weeks hence on which I should board another steamer to continue my journey to Australia. "You are going to India," my English friends warned me, "at the very worst time of the year." Some had said that no white woman ought to go to India in the hot season and that I should find travel conditions absolutely impossible.

But luck favored me. What was ordinarily the hot season proved to be not uncomfortably warm. For I reached Bombay three weeks after the monsoon had broken in September, and travel conditions proved as nearly ideal as they could be in India. From Bombay I journeyed through the country to Mysore. Everything was green; the trees were in vivid leaf and the ground was like verdant velvet. Delhi, Agra—the latter, I think is the most thoroughly Indian of Indian cities, and I shall always retain the picture of the Taj Mahal at eight o'clock in the morning, with the rain clouds behind it and its beautiful whiteness standing out in bold relief—Jaipur, the wonderful "pink city"; Benares, which



IN KARNAK, at the feet of the mighty.



Courtesy Commonwealth of Australia

PRINCE'S BRIDGE, MELBOURNE.



Courtesy New Zealand Government

THE IMPOSING FRANZ JOSEPH GLAZIER OF NEW ZEALAND

offers such revolting sights I should not advise anyone to go there; Cawnpur, which did not seem native in any way, but looked to me like a town one might find in a plantation district of our own South; Lucknow, where a big Moham-medan festival was going on and the face of the mosque was covered with thousands of tiny glass bowls, each containing a taper, giving a most brilliant and unusual illumination. The sight of that mosque, with natives jabbering in



WITH A FRIEND
she finds the Sphinx "having her face lifted."

the streets below, sounding to my ears like the buzzing of myriad insects, left a lasting impression. And, of course, I must try riding on an elephant. Most of the time I traveled by train, though I did make one journey by motor car out from Agra. Calcutta I did not like. Why, I find it rather difficult to explain. The river life on the Hooghli reminded me somewhat of that on the Mississippi, though there were, of course, many contrasts. I found little to interest me in a city which did not seem to be at all like the rest of India. I rather think one should visit Calcutta in order to be able to say that it is not important to go there! At least, it seems to furnish copy for some writers who visit it.

Colombo, in Ceylon, I reached just in time for the wonderful Buddhist ceremonies that take place annually. I saw, for instance, the sacred white elephant and a hundred others in procession, the magnificent trappings, the gorgeous howdahs, the rich robes of the dignitaries and the unusual ceremonies giving me a series of impressions unprecedented in my experience. A visit to Candy, the "imperial city," where native Ceylonese life is to be seen at its colorful best, and to Newra Elyria, which boasts, among other things, the most wonderful golf course in the world, also helped make me write Ceylon on an important page of my travel recollections.

On the ship going from India most of the passengers were Australian, and some had heard me sing in London. Among them was the sister of Dame Nellie Melba, who proved a fortunate acquaintance. At Melbourne, however, disappointment awaited me. I found my agent had sold out his business to another, and the transaction had left confused whatever plans had been made for my tour. Little had been done to advertise my first concert, and its results were far from encouraging. So, after a few rather dreary weeks, I moved on to Sydney. And there came my big chance.

Such a chance often comes to the artist in a fashion that cannot possibly be foreseen. In my case two important factors contributed, both, one might say, due to natural causes. One of these took the shape of a ball of fire, which will probably seem extraordinary even after I have explained. The other was a sudden illness that befell one of the world's most noted singers. The latter was the traditional ill wind. I was "blown the good."

Dame Nellie Melba was going to give an important charity entertainment and she had kindly asked me to appear on the program. Naturally, I was flattered almost to death at the idea of appearing on the same stage with a great artist I had worshiped since I was a child of fourteen. I looked forward to the event with emotion. The day of the concert came. To my surprise the manager of the concert called to see me. He seemed embarrassed. Had something happened that would prevent my taking part? His first words banished that fear.

"Dame Nellie is ill," he said, apparently in great distress. "She has had an attack of tonsillitis. Something must be done. Will you," he asked me, "will you sing her group of songs as well as your own?"

Would I!

What happened that evening was intensely dramatic, as well as unexpected. I had had a warm reception. It was almost like being back in the Coliseum in London. I had started to sing *Swing Low, Sweet Chariot*, a song which Dame Nellie herself had asked me to teach her. All of a sudden a thunder storm broke. The concert was being given in the Town Hall, and high up on either side were great windows which had been left open to insure a good circulation of air from one side of the building to the other. Just as I had sung the bar, *Swing low, sweet chariot*, came a loud peal of thunder. I could feel as well as see the audience start from their seats, the sound was so near. But that was not all. I was, of course, in the center front of the stage, and had a better view of what happened than did most of the audience.

Involuntarily I glanced upward just in time to see a great ball of fire enter a window overhead. It was the lightning. As I watched it it darted across the room, high above, and I could hear a sort of shuddering "Ah!" run through the big hall. Pulling myself together, I kept on with the strain, *Comin' fo' to carry me home*. I suppose, had a darkey been singing my song at that moment, he would have thought the ball of fire an answer to his appeal and would have looked for Elijah's chariot; but if it was a "sweet chariot," it did not "swing low." The ball traveled faster, of course, than it seemed to that awe-stricken audience. It went straight toward the window opposite the one by which it had entered, passed over the great organ, and vanished into outer darkness.

They told me afterward I had shown no sign of fright. Scared I was, of course. But there was nothing I could do but keep on singing, and I held my expression as close to my lines as I could.

At the end of the song there was an ovation, and the comment was made that if I could keep my diaphragm steady in a situation which had terrified most of my audience, I must be good. The local newspapers were enthusi-

astic and some said that my going on with my song had prevented a panic.

Another concert schedule necessitated my return to America. But while in Australia I had been booked for a New Zealand tour, to be followed by a second Australian season, to begin in the spring of 1925. I reached Wellington on Easter Monday.

Now New Zealand, in many respects, is very different from most of the older countries familiar to the concert singer. It is sparsely settled, so audiences, while far from disappointing in quality or enthusiasm, are seldom large. In the smaller places if one attracts as many as five or six hundred it means a big crowd drawn from the country for many miles about. They call some of their cars "bird cages," because the compartments holding six passengers are divided off by iron gratings instead of wooden partitions.

The women of the country proved very courteous—even extremely cordial—to a visiting artist whom apparently they liked to see close up as well as on the stage. They are very hospitable and generous in taking one for drives. There is a beautiful and and they delight in showing the traveler



Courtesy of New Zealand Government
FRANZ JOSEPH GLACIER OF NEW ZEALAND,
on which Miss Thomas, straining our credulity, says she
did a sliding-down-the-banister act.

unusual bits of scenery. There are few professional cooks in New Zealand, so most women run their own kitchens. Each seems to be in possession of a number of famous recipes, and if you attend a reception or a tea, you find that housewives among the guests have brought to the party examples of their own culinary triumphs. The hotels are uniformly excellent, and sometimes I was really amazed. No matter how small or insignificant an inn looked from the outside, it was always spotlessly kept and served excellent food. Tea-drinking in New Zealand seems to be about as

much of a habit as in China or Japan. It is always served at ten-thirty or eleven o'clock at night.

At Christchurch, in the Canterbury Hills, center of a great grazing country, an army captain took me up in an airplane and showed me the wonderful New Zealand Alps, rivaling in beauty those of Switzerland, and some magnificent panoramas of the country and the neighboring sea. In order to view sunrise at Mount Cook—an experience which



MISS THOMAS
attempts rapid transit in Port Said.

all visitors to New Zealand must have—I motored one whole night after giving a concert. It proved well worth while.

By the time the American fleet arrived for its visit to Wellington, I had done forty-two concerts in New Zealand. Then I went over to Sydney for my second Australian tour. This time all doors were open and I gave thirty-seven concerts in Sydney before I pushed on to Melbourne. Here my reception was in decided contrast with that of my first appearance. More than thirty concerts were given there before I began the rest of my Australian tour. Part of the route I covered by motor, in that fashion traveling through the gum country—the Eucalyptus Forest—when much of the time we left the muddy roads and rode over the ground under the trees.

Long before I visited Australia, I had had my eyes on Cairo and Egypt. I might not disturb the Pyramids or even shake the calm of the Sphinx, but I had planned to sing my way up the Nile, if possible. On the ship that left Melbourne a week ahead of that on which I was due to sail, I had sent a woman representative to make the necessary arrangement for my Egyptian tour, and I myself departed from Australia on Christmas Eve, 1925, telling my Australian friends I would return when the airplane service of which everybody was talking had been established.

Now Cairo, so far as native population is concerned, is apt to prove a dead loss for concert singers. But the fact that there is a large English and foreign population may prove one's salvation. So it was in my case. My first concert was a big success, and I gave five in all at Cairo and two at Alexandria, but in none of my audiences could I discover more than one or two Egyptians.

I did a good bit of traveling in the country; up the Nile—by train, not singing—to Luxor and Karnak and Thebes and the Tombs of the Kings. Of course, I visited the tomb of King Tut, but there are others whose interiors and whose decorations are more beautiful. And I went into the desert from Cairo and by camel much of the way to a tiny Arab village, where I met some delightful Arabs and had a mid-day meal in an Arab house.

The food was delicious. A man who accompanied me spoke Arabic perfectly and smoothed the way. Arab cooking is really Turkish cooking of two centuries ago, executed in the Arab way. The cooking was done over an open fire, in covered clay and iron pots. There was an amazing dish of chicken and vegetables. They have a way of cooking vegetables by which they can make even a carrot intriguing. After the meal there were all sorts of native fruits served, including dates, figs, small oasis bananas, grapes that had been kept in cork, oranges from Jericho, and

(Continued on page 10)



MISS THOMAS
on her way to an Arabian dinner near the Pyramids.

Around the World a-Singin'

(Continued from page 9)

Turkish coffee. And, of course, we went to the Pyramids and saw the Sphinx, and the old lady was having her face done over. A scaffolding had been built about her, and I insisted she was having her face lifted. Certainly, after all these years she must have needed it.

Before I left Cairo I determined to visit Jerusalem, and if possible sing there. The Holy Land had been a goal for years; I had been singing about Jerusalem and Jericho for a long time, and I wanted to see what they were like. I went by train from Cairo and gave my concert in Jerusalem in the Y. M. C. A. hut, in the presence of the military governor of the city, the governor of Palestine and their staffs. It seemed to go very well. It was curious to see the posters and cards that were displayed throughout Jerusalem announcing my concert. They were all in Hebrew. During my stay I had time to visit the spots of biblical interest, and with a woman companion I motored over to Jericho. One pleasing incident was the gallantry of a ragged old orange vender, who was selling marvelous Jericho oranges at a penny each. I thought I would buy a few, and proffered some coins. To my amazement he shook his head and made a declining gesture with his hands, at the same time uttering something I could not understand.

I turned for explanation to the driver of the car, who was laughing.



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"He says," he explained, "that he will not take any money from you because of your eyes."

This was flattering, but the driver went on:

"Yours are the first blue eyes he has ever seen," he informed me, "and he begs to make you a present of as many oranges as you wish."

However, I finally induced the vender to take my pennies. Back to Egypt by train, and to Port Said, I caught the first available steamer for Marseilles. Was it the compliment of the old orange vender that had made me think of Paris?

Anyhow, there were good and sufficient reasons for Paris. I had had no new clothes of any kind since I had started off for England two years before with my two trunks, my home-made outfit and my seven hundred and fifty dollars. I know I will strike sympathetic and perhaps responsive chords among my feminine readers when I say that in Paris practically every cent of the rather substantial sum I had made in Egypt I spent on a new wardrobe!

Simple worth may make the man, but clothes are certainly a most necessary part of a woman's make-up, despite Lady Godiva and the rotogravure bathing beauties. And as for pretty clothes—one might say that without them, an artist—well, I will just put it at a long and suppressed and almost strangled craving for things that were new and of the latest mode developed into a regular orgy among the Paris dress-makers and milliners and such as offer "what the well-dressed woman should wear!"

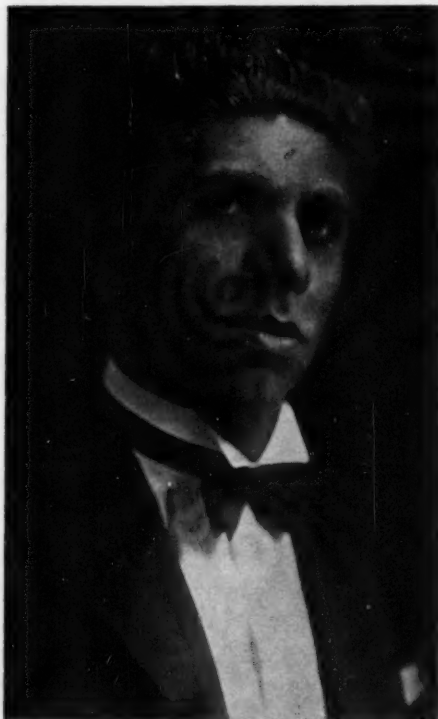
(This is one of a series of articles by Edna Thomas which will be published in the MUSICAL COURIER from time to time.—The Editor).

Arnold Powell, Teacher of Violin, Theory and Composition

Arnold Powell was born in the city of Vilna, Russia, a member of a family of distinguished musicians. From his father he inherited a pronounced talent for composition. At the age of six years he commenced the study of the violin with local teachers. Two years later he was accepted as a pupil in the Vilna Royal Music School, where he studied under Prof. Malkin, who was also the teacher of Jascha Heifetz. After graduation from the Vilna Royal Music School in 1898 with highest honors, young Powell was taken to Moscow to continue the study of the violin under Prof. Hrimaly, widely known as the compiler of the work, "Scales for the Violin." At the same conservatory he commenced the study of the piano.

After completing his studies under Prof. Hrimaly, Mr. Powell went to St. Petersburg, where he studied musical theory, harmony, counterpoint and orchestration with Alexander Glazounow, at that time dean of Russian composers. The study of canon, fugue, and musical form composition was pursued under the celebrated Russian composer, Anatole Liadoff. Later Powell went to Germany, where he became a pupil in violin of the famous August Wilhelmj, and in composition of the eminent German musical scholar, Dr. Hugo Riemann.

As a composer Mr. Powell has achieved signal success. He has just completed a choral and grand fugue, scored for



ARNOLD POWELL,

Teacher of violin, musical theory, composition and orchestration.

large orchestra, which will be performed by one of the prominent orchestral associations early next season. The fugue is highly polyphonic in treatment, a dominant characteristic with the composer. The influence of Brahms is seen in his theme development, and his instrumentation is of the most modern order. He has also written several choral works, such as cantatas with orchestra, two sonatas for piano, a string quartet and many songs and smaller pieces for piano and violin. At present he is at work on a symphony.

Mr. Powell came to the United States in 1918 and settled in Chicago, where he opened a studio and taught violin, musical theory and harmony. For the past six years he has been a resident of New York and is now established in the Steinway Building as a teacher of the violin and all theoretical subjects, such as harmony, counterpoint, canon, fugue, composition and orchestration.

Additions to College of Fine Arts Faculty

The College of Fine Arts at Syracuse University announces the engagement for its music faculty of Kirk Ridge as professor of piano and Hazel Jean Kirk as associate professor of violin. These teachers will take up their duties at the College of Fine Arts at the beginning of the new term in September.

Mr. Ridge is a graduate of Oberlin College. For four years after his graduation, he studied in New York City with Stojowski at the same time, doing some private teaching. He then joined the piano faculty at Oberlin, resigning there to resume his teaching in New York and his tours as a recital pianist in this country. In the fall



KIRK RIDGE AND HAZEL JEAN KIRK

of 1927, he left for Europe for a period of advanced study. In January, February and March of 1928, he made a recital tour through Germany, Austria, Hungary and England.

Miss Kirk holds an artist diploma from the Cincinnati College of Music, and the degree, Bachelor of Music, from the Cincinnati Conservatory of Music, where she studied for two years with Ysaye. Upon graduation, she became head of the violin department at the Miami Conservatory. Two years later, she joined the faculty of the William Woods College where she remained for four years. She then returned to the Cincinnati Conservatory as a member of the violin faculty. This position she resigned after two years to open a studio in New York City. During the past four years Miss Kirk has given recitals in the East and the Middle West and in Canada and she has played repeatedly over WEAF, WJZ and WRNY in New York.

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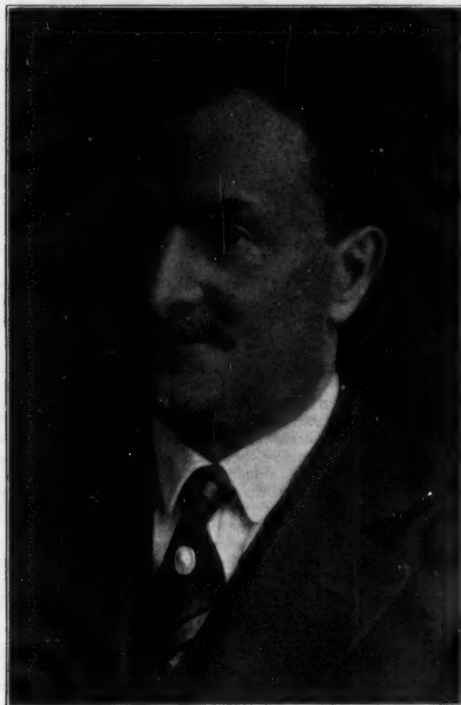
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Tauscher, Chicago Violin Maker

Arno E. Tauscher, one of the world's foremost violin makers, for many years established in Chicago, has just issued a pamphlet entitled "Truthful Statements of My Discovery of Greatest Value to the Violin Buying World." The pam-



ARNO E. TAUSCHER

phlet should prove interesting to any one contemplating the purchase of a violin. Mr. Tauscher has signed a document offering \$5,000 to any one who is able to disprove the statements made in his pamphlet concerning his violins.

It was said recently that Tauscher violins have made the dream of all violinists come true—"the Stradivarius tone in a violin that everyone can afford." In this pamphlet the author explains how he solved century old problems. Twenty-five years of research and experiment disclosed to him the long hidden secrets of the Stradivarius violin tone. Testimonials of internationally known soloists and musicians

add weight to his own statements as to the quality of his violins.

His instruments have been used for many years by such distinguished violinists as Alexander Sebal and Irma Seidel. The late Arthur Nikisch wrote as follows on Oct. 25, 1905, of the Tauscher violins: "Mr. Tauscher has shown me several of his own made violins which I admire very much. The tone, especially in the higher positions, is remarkably beautiful and round, having large carrying power and exceptional volume. I am convinced of the great success that Mr. Tauscher's violins will have with the violinists." Since that testimonial was given, Tauscher's experiments have permitted him to produce violins far superior to those he showed to the late Nikisch.

Recently seen by a representative of the MUSICAL COURIER, Mr. Tauscher had the following to say:

"Yes, indeed, it gives me the greatest of pleasure to be able to offer to the world the greatest violins of all times, the exact Stradivarius tone in all its perfection, deep and clear, unsurpassed for its indescribable lusciousness and liquid quality of tremendous power, the perfect violin tone which no other maker except Stradivarius has ever before produced. I am not only a violin maker, but I am a violinist and somewhat of a singer. In my experimenting my playing and singing have helped considerably. I would hear a Stradivarius or a Guarnerius and the tone lingered in my ear. When I showed my violin to Nikisch, he was most effusive in his congratulations and his praise, but my violins then were not as good as those I have made in the last twenty years. As Alberto Bachmann, the well known violinist, wrote me after hearing Sebal: 'I had the great pleasure to hear Sebal last Monday. He surely is a phenomenal violinist, but you are also a phenomenal violin maker; your violin is simply astounding and I can hardly believe that somebody other than Guarnerius achieved that wonder.'"

Orno E. Tauscher is a very modest man who has kept out of the limelight for all these years. Asked the reason for this seclusion, Tauscher said, "I wanted to be so sure of every statement I would have to make; not only self-convinced, but also have the backing of the artists who are playing my violins for the past ten years. As can be seen in every testimonial, they verify my own judgment concerning the instruments I turn out."

"The critics, too, have recognized the value of my violins. The critic of the Baltimore News, reviewing Miss Seidel's appearance, stated that her playing is marked by extreme brilliance. She has a magnificent tone. But what pleased me most was what the critic on the Chicago Journal had to say of Irma Seidel: 'The newcomer disclosed the largest tone which has proceeded from a violin here this season.'"

"I make my instruments right here in Chicago at 1836 No. Halsted Street, and if any of the readers of the MUSICAL COURIER would like to read my little pamphlet concerning my discoveries, I would be happy to send it to them."

Schubert Week, November 18-25

The Columbia Phonograph Company announces that November 18-25 will be Schubert Week. Schubert died November 19, 1828. The opening activities in New York will be impressive tributes to the Friends of Music, the Beethoven Association, the symphony orchestras, the Juilliard

School, and a group of civic and fraternal organizations. The week will be celebrated in fitting manner throughout the country.

Mme. Colombati Resumes Work September 10

Mme. Virginia Colombati, well known teacher of prominent artists, is doing only a limited amount of teaching this summer. She will, however, re-open her studios on September 10. Josephine Lucchese, who gives every credit



Photo by Elsin

JOSEPHINE LUCCHESI AND VIRGINIA COLOMBATI

to Mme. Colombati, recently returned from European successes, going almost immediately to Cincinnati to sing at the Zoo Opera, where she was royally received. After a rest in San Antonio, Tex., her home, she will fill a number of concerts in the early fall.

Sara Davidson, another Colombati artist who has enjoyed success in opera here, will sing in concert this fall. Three others have been engaged for vaudeville or Broadway musical shows: Betty Grobel, Theresa Compeau and Alma Dormagen.

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Germany's Summer Activities Keep Music Folk Well Occupied

Second German Dancing Congress in Essen Arouses Varied Opinions—Handel Festival in Göttingen Offers Something New—Likewise Leipzig—Other Festivals—
Wolfheim Library Sold

BERLIN.—Though the opera houses and concert halls of Berlin and the other larger cities of Germany have been closed long since for the summer vacation, musical life in Germany has not gone to sleep at all; it has only changed places and migrated to new localities.

The second German dancing congress in Essen manifested so many aspects inseparably connected with music that a few lines must be devoted to it here. The extraordinary interest in the problems of the modern dance, everywhere in Germany, was evidenced by the large number of participants in the congress, by the wealth of its program in theoretical discussions, lectures, practical demonstrations and performances, and lastly by the passionate antagonism of opinions.

Rudolf von Laban and Mary Wigman are the leaders of the two principal schools. Both are expressionists in the strictest sense of the term and utterly opposed to the methods of the former ballet. But it becomes clearer every year that the ultimate legitimate style of German dancing will have to find its place midway between the conventional, emotionally empty old type ballet and the exaggerations and orgies of expression that characterize the Laban and Wigman schools. Happy effects of musical dancing were attained by Valerie Kratina's class from Hellerau, near Dresden, where about twenty years ago Jacques Dalcroze laid out his first seed. Soulful grace, clear, plastic form is the aim here. Lucienne Lamballe, from Paris, represents the same ideal with still more stress laid on plastic form, purity of style and technical virtuosity. Particularly successful were the offerings of Gerd Palucca, whereas Vera Skoronek sometimes approached a dangerous ecstasy. The principal outcome of the congress has been a gain in clearness respective to theatrical dancing in opera and modern ballet. Harald Kreutzberg and Yvonne Georgi, well known on the German operatic stage, defended their ideas with particular authority. Max Terpis, choreographic leader of the Berlin opera, clearly showed the difference between the problems of the absolute style of dance (comparable to chamber-music) and of theatrical dancing; each demands a very different discipline and a special training. The theatrical performances: The Last Pierrot (music by Karol Rathaus, ballet by Terpis), Pagoden by Kröll-Paumgartner, Honegger's Horace victorieux and Milhaud's Salad gave practical illustrations of the theorems discussed. Also the English group of Morris dancers and the Japanese dancer, Jodjana, excited considerable interest.

The eighth Handel festival in Göttingen differed from its predecessors in departing from the traditional production of an opera-score not heard since Handel's days. Several repetitions of Julius Caesar, the most successful and effective Handel opera so far given, were the center of gravity of the festival. In order, however, to show something new at least, the problem of scenic decoration had been made the point of special interest.

These scenic experiments found their principal field of action less in Julius Caesar than in the scenic cantatas, namely Handel cantatas performed with scenic decorations; Apollo and Dafne, and Lucrezia, two musically magnificent cantatas, were set into a fantastic scenic frame, utilizing the most modern devices of illumination, projection of pictures, and cinematographic effects. Whether something worth while is gained by these spectacular additions, by this tendency towards super realism, seems questionable.

In Bach's delicious cantata, The Quarrel between Phoebus and Pan, the third program number in this series of scenic cantatas, the scenic decorators had a happier hand, refraining from exaggerations that might prove disturbing to the music.

The participants in the festival are for the greater part connected with the Göttingen performances since 1920. Rudolf Schulz-Dornburg has been the regular conductor ever since Dr. Hagen (the founder of the Göttingen festivals) went to America. Dr. Niedecken-Gebhard, the enthusiastic and able director, has been from the start more intimately connected with the scenic production of Handel opera than anybody else, and consequently his authority in these matters is considerable.

Maria Pos-Carloforti, Eleanor Reynolds-Schlossauer,

Wilhelm Guttman, Georg A. Walter, and Bruno Bergmann belong to the traditional Göttingen ensemble of singers. To these excellent specialists some newcomers of artistic rank must be added, namely Emmy von Stetten, Franz Northolt and Claire Autenreith, the last named of whom scored an extraordinary success in the rôle of Cleopatra. Dr. V. E. Wolff, the splendid cembalist, was heard to best advantage in a chamber music matinée with a Handel piano suite and his own effective piano arrangement of the Organ concerto in F major.

Another remarkable event of the German Handel renaissance has been the first performance in Leipzig of the opera

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Alcina in Hermann Roth's excellent German translation and arrangement. The Alcina score contains some of Handel's finest inspirations, and the precious music received a fine performance at the hands of Conductor Oscar Braun. But the style of the scenic decoration with its burlesque touches and modern costuming of 1920 seemed of questionable taste.

It is also worth recording that in Bamberg Karl Leonhardt, the eminent pianist, performed (for the first time in Germany) seventeen of Handel's lately discovered piano pieces, found in London some time ago and published there (if I am not mistaken) by the late Barclay Squire. The pieces proved worthy of the great master and must be considered a valuable addition to classical piano literature.

A year ago Bach's Art of Fugue was first performed in its entirety in Leipzig, in a version and orchestral arrangement by Wolfgang Graeser, a young musician previously unknown. The success of the revival was enormous. A great masterpiece, so far not practically utilized, not recog-

nized in its value, had been rediscovered, presented to the world in an adequate, efficient form, thanks to the insight, knowledge and skill of this unknown young musician, who thus suddenly acquired fame. In June, 1928, a year after his phenomenal success, Graeser committed suicide at the age of twenty-two, throwing away a life which promised a good deal and yet did not appear to him worth living. The tragic fate of this gifted young artist excited much sympathy and comment among musicians.

The irony of fate is responsible for the fact that at the time of young Graeser's death another monumental but sadly neglected Bach work was brought out for the first time in Leipzig in a version which owes much to the example set by Graeser in the Art of Fugue. Bach's Musikalisches Opfer was, like the Art of Fugue, heretofore considered as a prodigious work of theoretical speculation, inaccessible to practical performance. Hans David has made a profound study of the Musikalisches Opfer, (written by Bach on a theme given to him by King Frederick the Great of Prussia) and has recognized the subtle plan of the architectural construction. David places the Trio-sonata in the center, makes the three-part Ricercar serve as a prelude to the work, while the six-part Ricercar is used as a postlude; the ten canons are divided into two corresponding groups of five and are placed before and after the trio-sonata. Thus the following symmetrical architecture is revealed:

Prelude, three-part Ricercar—five canons—Trio sonata—five canons—Postlude, six-part Ricercar. Besides this new arrangement David has orchestrated those pieces for which Bach had not prescribed certain instruments. This part of David's work, however, was less approved of by critical listeners than the general idea of his reconstruction. The success of the performance, before a distinguished audience of Bach enthusiasts from many cities, was extraordinary. The city of Leipzig introduced its Bach Festival (1928) with this memorable performance, in which the celebrated Gewandhaus Quartet and a number of other artists participated. Edgar Wollgandt, concertmaster of the Gewandhaus orchestra and leader of the Gewandhaus Quartet, was particularly honored on this occasion, twenty-five years having elapsed since he first appeared as concertmaster at the Gewandhaus.

Protestant Church-music was the object of several festivals. In Breslau a Church-music week had the purpose of presenting masterpieces from the time between Luther and Bach. A service in the venerable old Barbara church reconstructed the ample Protestant service of about the year 1600: liturgic antiphony, organ music and motets were performed. Nine different programs gave a survey of the old ecclesiastic music. A number of Heinrich Schütz' principal works were heard, the St. Matthew's Passion, a capella and smaller vocal pieces from the Geistliche Konzerte. One program was devoted to Buxtehude's organ music and cantatas, another to compositions of Bach's ancestors and relatives, while two concerts were devoted to J. S. Bach's cantatas and organ pieces.

In Magdeburg the Evangelical Church Music Union had its yearly meeting. In the several concerts Heinrich Schütz and J. S. Bach received attention primarily; there were also a number of smaller pieces by old and modern masters of Protestant Church music.

The little town of Schopfheim, in Baden, Black Forest, had a church-music festival of particular interest. Rhenish masterpieces of sacred music from the middle ages to the time of the Reformation (from about 850-1550) were heard. All the music performed, works of famous masters like Notker Balbulus, Mangold, Schlick, Heinrich Isaak, Gregor Meyer, Ducis, Senfl and others had been written in the convents of St. Gallen and Engelberg in Switzerland, in Basle, Zürich, Säkingen, Constance and Heidelberg. Dr. Handschin from Basle ad Dr. Rieber from Lörrach may claim the merit of having selected, arranged and scientifically annotated the highly interesting and valuable programs.

The library of Dr. Werner Wolfheim of Berlin, perhaps the most comprehensive and valuable private musical library in existence, was sold in part at auction in Berlin. Only old prints, books and compositions up to the eighteenth century were placed on sale; the modern part, scores and books of the nineteenth and twentieth centuries were still kept back. Numerous authorities in musical history and antiquaries from many countries had gathered in Berlin for this occasion. Prof. Dr. Otto Kinkeldey, of the New York public library, purchased for his institution and for several other American libraries a number of costly rarities. Vienna, Switzerland, England, Sweden, Finland, Paris, Rome and of course, the principal German libraries sent representatives. The total receipts amounted to about a quarter of a million marks (\$62,500). The principal item was Hans Judenkunig's extremely rare tablature book (anno 1523), for which the Swiss collector Oppenheim paid the record price of eleven thousand marks (\$2,750).

The Berlin library bought several other famous tablature
(Continued on page 32)

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BOSTON.—On August 19, John Philip Sousa, dean of America's bandmasters, gave two concerts at Symphony Hall. The lieutenant-commander conducted a program of band and solo numbers that kept his listeners at constant white heat. When, at the very climax of the Stars and Stripes Forever a huge flag appeared overhead, the audience leaped to its feet; and even the noble Greeks (statues) behind the last row of the second balcony seemed to join in the spirit of patriotic fervor and militant grandeur. A group of soloists shared honors with the master: John Dolan played Sarasate's Habanera on the cornet, a most severe test of coronet technique; Marjorie Moody sang one programmed number and two encores in the afternoon, but warming to her task in the evening she added one more encore; and Howard Goulden jumped from Mignon to jazz on the xylophone. Encores, chiefly Sousa marches, followed almost every number on the program.

Three new Sousa pieces bore fresh witness to their composer's fertility. Two of them, Love's Radiant Hour, for sopranos, and a sketch medley based on Among My Souvenirs, brought forward his more tender mood; whereas the Golden Jubilee is just another grand march. In this composition Mr. Sousa celebrates his fiftieth year as a conductor. For months he searched in vain for an appropriate melody, but the old fluency missed fire. And then of a sudden it came to him. "It is truly an inspiration," announced Mr. Sousa. "I've always been inspired by an occasion, and as I thought of the golden jubilee and of all it meant to me—fifty years of band leading—I seemed to see the world passing in review. There they were, peoples of every land—on parade at great music festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So the music took form and then The Golden Jubilee March was ready for placing on paper."

The orchestra of the Harry Burroughs Newsboys' Foundation greeted Mr. Sousa at North Station on his arrival in Boston. They were the first to use the new waiting room, and were appropriately attacked by photographers. Mr. Sousa led them in a few numbers. Then again after the afternoon performance he rejoined his young friends, whom he conducted through a fiery rendition of his greatest march. There were tears in the master's eyes when he bid them adieu.

POLICEMAN TRIUMPHS OVER PIANIST

Several weeks ago patrolman Leary of Cambridge complained that incessant piano-pounding by his neighbor, Maurice Zam, forebode him the sound slumber so important to

a man of his vocation. Mr. Zam, artist and teacher, attributed the patrolman's spleen to a general want of musical sensibility, and continued to play. But now a third party, acting with undoubted authority, has intervened: Onorato DeVito, owner of the house in which Mr. Zam lives, has given official notice to the musician that the Zam family may no longer occupy his premises.

Mr. Leary softened a little when he heard the news. "I'm really sorry," he said; "I didn't know it would turn out this way. I like the Zams as neighbors, but I don't like their music. It may be the best music in the world. No doubt it is good music. But there's too much of it."

Mr. Zam can not understand his formerly friendly landlord's sudden change of attitude, and hints broadly, "someone has been monkeying with my troops." At any rate the pianist has little to lose, for he will study abroad next winter. His sister, Florence, and his saxophonist brother, Charles, take the matter a little more to heart.

NOTES FROM THE SHORES

On August 20, Harold Bauer played in a musicale at The Rocks, the West Manchester home of Mrs. Everett



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Morss. Mrs. Morss, genial society matron, had great difficulty in accommodating all those that wished to hear the noted pianist.

On August 22 the Odath Israel Congregation of Dorchester welcomed D. Moses Steinberg, its new cantor from New York.

A special treat for North Shore colonists was the concert given on August 28 by Ethel Pyne and Alice Wells at the Hawthorne Inn Casino, East Gloucester.

Twenty-five members of the Boston Symphony Orchestra have organized a Little Symphony Orchestra, under the leadership of Augusto Vananini. They play regularly out-of-doors at the Newport Casino, Newport, R. I. On August 27, they performed at a musicale for the benefit of

the Convent of the Cenacle. The affair featured also Mrs. Drexel Dahlgren, harpist.

On August 20 John Philip Sousa was the luncheon guest of Ralph T. Hale at the Annisquam Yacht Club.

On August 15, Gloria Braggiotti, one of the supple Braggiotti sisters, danced on the beach at a York Harbor fete. The Navy Yard Band played for the other dancers, but a special orchestra was provided for Miss Braggiotti.

Dai Buell, pianist, entertained Mr. and Mrs. Frank E. Carstanphen at her attractive home, Aloha Bungalow.

Mr. and Mrs. George B. Rice have just returned from a visit to Mr. and Mrs. Lawrence Bullard at Windsor, Vt. During her stay at Windsor, Mrs. Rice, together with William Gustafson of the Metropolitan Opera Company, gave a little musicale.

W. L. G.

Echoes of Opera in Asheville

The San Carlo Grand Opera Company gave its fifth annual season at Asheville, N. C., under the auspices of the Asheville Music Festival Association, during the week of August 13-18. The association that has sponsored this engagement for five consecutive years pronounced Fortune Gallo's opera company of 1928-29 the finest yet heard at the southern resort.

Eight different operas were given during the six days' visit; in the order of their performance they were La Boheme, Lucia, Tales of Hoffmann, Carmen, La Gioconda, Madame Butterfly, Romeo and Juliet and Aida.

Bianca Saroya, soprano, and Dimitri Onofrei, tenor, returned to the company for the Asheville engagement, after a year and a half spent in Europe where they sang in the various operatic centers. Tina Paggi, coloratura soprano, also returned from operatic engagements abroad for this engagement. Others in the personnel were: Hizi Koyke, Japanese soprano, who has been scoring successes with the Cincinnati Opera Company; Ethel Fox, Coe Glade; Fernando Bertini and Giuseppe Barsotti, tenors; Della Samoiloff, young dramatic soprano, whose last appearance was in an all-star cast of the Royal Theatre of Rome; Mario Valle, Giuseppe Interrante and Rocco Pandiscio, baritones; the latter from the San Carlo Opera House of Naples. Henri Scott and Natale made up the chief basso section. Carlo Peroni conducted. A novel feature of the opera season was the Gavrilyov Ballet, with Alexandre Gavrilyov, Russian dancer, and Angela Campana, solo dancers.

Mr. Gallo announces that contracts have been signed and the engagements underwritten for a week of opera in several cities of the south, including Richmond, Macon and Greensboro, as well as the usual fortnight in New Orleans.

Cornish Endowment and Summer School

Another drive for the Cornish School Endowment is on in Seattle under an expert "driver" who went to the city for the purpose. The summer school of the Cornish School opened with a splendid enrollment, many states being represented even as far away as Indiana. Weekly faculty recitals are being given on Monday evenings with a students' assembly on Fridays.

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Turandot and Rigoletto in the Arena of Verona

Wonderful Singing of Anne Roselle and Luigi Montesanto

MILAN.—Public interest in the opera al fresco at Verona culminated on August 2 with the first performance of Rigoletto, Luigi Montesanto singing the title role. This was the second of the operas to be presented, the first being Turandot with Anne Roselle on July 28.

That the operas so presented are popular with theater goers is manifest, judging by the extraordinary influx of visitors, doubly attracted by the importance of the artists' names and the convenient railway concessions conceded by the Ferrovie dello Stato. The latter were in the form of half fares, so it is easily understood that many thousands

who would otherwise have stayed at home were able to participate in the celebrations.

Turandot proved wonderfully adaptable to presentation in the open on a large scale, and the magnificent production,



AN EXTERNAL VIEW OF THE ARENA AT VERONA, ITALY.

witnessed by twenty-five thousand people, confirmed once again the undoubted popularity of the opera. The opening was under the patronage of Benito Mussolini, and among the hundreds of more or less important personages who attended was the late composer's son, who, in an atmosphere vibrating with enthusiasm for his father's work, found himself one of the most highly complimented young gentlemen in Verona.

Maestro Alfredo Padovani directed, and with his co-workers, Ferruccio Cuscinati, chorus-master, and Giovacchino Forzano, of Scala fame, as producer, turned out a work of dazzling brilliance. The difficulties of production cannot be exaggerated, and it is only necessary to point out, for instance, the fraction of time that must divide the beat of the inside director and the conductor to counter

the minimum of loss that exists in the speed of the travelling sound, to realize that problems arise which require the most careful calculation.

Notable indeed was the government subsidy, and the unselfishness of such men as Ettore Fagioli, who, besides renouncing his vacation, poured 14,000 lire into the coffers of the society. Last year the deficit amounted to 600,000 lire, so that there appeared little hope of recoupment this year. The sum of 80,000 lire was subscribed by Giovanni Zenatello and Maria Gay, singers who, having amassed a

fortune with their own song, devote their energies and more practically their purses to the benefit of their followers. With such examples of devotion and enthusiasm shining like guiding stars in the operatic firmament, it was only natural that the spectacles should attain truly magnificent heights.

Of course major honors fell to the charming Anne Roselle, whose triumph was absolute. Her voice and singing, acting and personality, produced a Turandot of surpassing strength and beauty. Rosini Torri sang herself into the sympathies of the audience with her characterization of the tragic Liu, while George Thill, as Calaf, was in his element. Only the highest praise can be accorded the ensemble, production and artistic efficiency of the orchestra.

As with Turandot, so with Rigoletto. The unavoidable absence of Lauri Volpi led to the selection of the Russian tenor, Alexander Weisselowsky, to sing the part of the Duke. Herein he proved both a disappointment and a joy. His marvellous mezza voce and breathing were a delight that were but slightly marred by his inclination to over sentimentalize. Montesanto succeeded in bringing to life all the tragedy of the unfortunate jester by means of his formidable vocal qualities and histrionic aptness. Perhaps the greatest credit went to Baccoloni (bass), who was obliged to repeat almost all of his principal lines. The Gilda of Jarmila Nowotna was good without any pretension to the superlative.

Marshall and Segrera in Joint Recital

Everett Marshall, Metropolitan Opera baritone, and his bride, Carolina Segrera, dramatic soprano, will give a recital at the Lake Placid Club on September 7. Mr. Marshall has also been engaged to appear at a festival at Lake Placid, September 15, then returning to New York. He will open his season at the Worcester Music Festival, October 3 and 5.

Bruno Huhn Returns from Abroad

Bruno Huhn has returned from abroad and reopened his New York studio, where he gives singing lessons and coaching in the English, French and German song repertoire. During the coming season, Mr. Huhn will again conduct the concerts of the Banks Glee Club, an organization with which he has been associated for a number of years.

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Vacationing in Italy



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Raisa's ambition is to be a good shot.



On the grounds of her villa in Verona, Italy.



Raisa and Rimini make a visit to Venice, but are not photographed with the proverbial pigeons.



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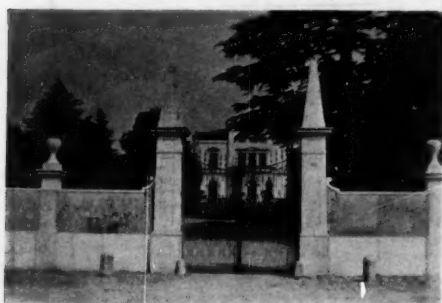
A contender for Helen Wills' laurels.



Motoring is also a popular hobby of the two Chicago Opera singers.



Part of the family menagerie.



Entrance to the Raisa-Rimini home in Verona.

RAISA and RIMINI return to America in October to fill concert engagements, and for their season with the Chicago Opera Company.



The villa.

Otto Luening to Sojourn Abroad Until Spring

Otto Luening has sailed for Europe, where he intends to devote his time to composition until next spring. His wife, Ethel Codd-Luening, one of the leading sopranos in Rochester, N. Y., and formerly with the Rochester American Opera Company, will prepare herself for the operatic stage in Germany, where the couple intend to make their headquarters for the winter.

Mr. Luening's activities have centered largely in composition and in the cause of American opera. Founder and director of the Chicago Musical Art studio, he was for five years teacher of theory and composition in that city. Interested for the first time in American opera in 1921, he trained and conducted performances in Chicago in 1922. In 1925 he was engaged by the Eastman School of Music as Coach for the opera department. Shortly afterward he was made executive director of the opera department and has served in that capacity since that time. He has conducted for the Rochester Opera Company in Rochester, Chautauqua, N. Y., and on tour, and for the American National Opera Company in New York, in addition to his activities at the school.

Luening's chamber music was first introduced to Chicago audiences in 1922 and caused much comment at that time because of its unusual form and content, one critic calling it "no music" and refusing to review it, another praising the "classical background" of the composer. Audience and press at later performances upheld the composer in his views. Wilhelm Middelschulte played several of his organ works in 1923



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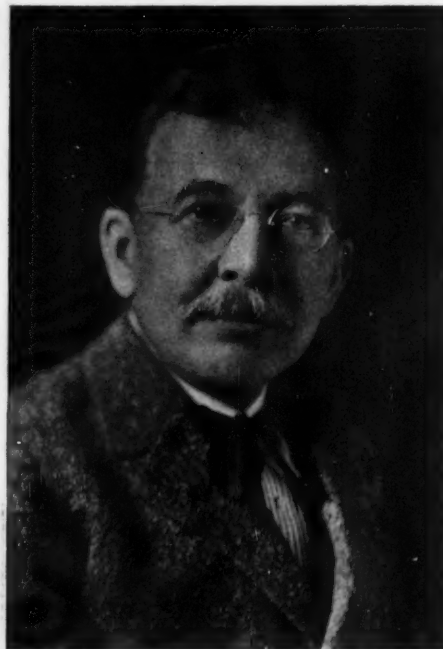
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and 1924, and the composer was introduced to the Rochester public by Howard Hanson through his Symphonic Poem for full orchestra and also with his three songs for soprano and chamber orchestra. The Serenade for three horns and strings, written at the request of Eugene Goossens for the Rochester Philharmonic concerts and performed there last season with success, was repeated in the same season by Howard Hanson and again found signal favor. A musical setting for Mactierlinck's Sister Beatrice for organ, chorus and alto solo was written and performed for Rouben Mamoulian's production in Rochester.

Mr. Luening plans to complete chamber music and orchestral works while in Europe and to work on an opera. J.

Dr. Wolle Plays Bach's Art of Fugue

Dr. J. Fred Wolle, organist, has the distinction of having given the first complete performance of Bach's Art of Fugue in Canada, at the Holy Trinity Church, Yarmouth, N. S., of which the Rev. H. L. Haslam is the rector. This work



© Bachrach

DR. J. FRED WOLLE

comprises a series of sixteen fugues and four canons, all based upon and developed from one and the same chief theme. Owing to the length of the work, Dr. Wolle played it at two sessions, the first at four o'clock and the second at eight o'clock. It will be remembered that this well-known director of the Bach Choir of Bethlehem aroused much interest in the musical world last April, when he performed the Art of Fugue in its entirety for the first time in America at the Packer Memorial Church.

John Colville Dickson Pupils in Concert

Pupils of John Colville Dickson gave a concert at his residence studio in Cleveland, Ohio, on August 9, when among those who took part in the program were Mildred Robinson, contralto of the First Unitarian Church; Mabelle Carlson-Phillips, soprano of the First Church Swedenborg; Nicholas Van Luit, baritone of the Rockefeller Baptist Church; Howard Burroughs, tenor of the Church of the Redeemer. The foregoing pupils all are of Cleveland, and those from other locations who were heard at this concert were Grace Bissell (soprano), Wanda Warner (contralto) and Clarence Steiger (baritone), all from the Lakewood, O., M. E. Church; Lillian Butcher-Stambaugh (soprano) of Youngstown, Ohio; William Bond, Jr., of Hubbard, Ohio; Olive Carnahan (soprano), teacher of music in public schools of Avalon, Pa.; Cecil Munk (tenor), teacher of music in public schools of Girard, Ohio; Robert Baker (baritone) a senior in Glenville High School. This concert concluded the regular Summer Normal School for Singers held each season, this making the seventeenth.

Scholarship for the Blind at Master Institute

Malcolm Coney, a blind student of Oklahoma, has been awarded a scholarship in piano at the Master Institute of United Arts, New York City. This scholarship, which carries with it full tuition in the piano course for next season has been supplemented by the American Federation for the Blind in awarding to Mr. Coney a scholarship covering his living expenses for a year in order that he should be enabled to take full advantage of the opportunity of pursuing his musical education at the Institute. Mr. Coney received his education at the Institute for the Blind of Oklahoma, studying piano under John Meldrum, director of the Institute. Mr. Meldrum, also blind, at one time a student of piano under Sina Lichtmann at the Master Institute of United Arts, has achieved success as a concert pianist. Mr. Coney will begin his work at the Institute in October under the direction Mrs. Sina Lichtmann.

Granberry Conducts Opera at Athens, Ga.

According to an announcement received from the University of Georgia, Athens, Ga., "The University of Georgia Summer School's season of grand opera has been developed in the spirit of a truly civic enterprise, which it is believed could solve the problem of establishing opera throughout the country. The Summer School furnishes the chorus from its student body; the singers for the minor roles, from the professional music students; the orchestral players from the department of music; the plans for and execution

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of the stage decorations and scenes, by the art department; the costumes, from the department of design and dress-making; the dances, from the department of dance; public announcement, program notes, etc., by students of journalism. The principal roles are entrusted only to artists from the greatest opera companies, which insure authoritative and brilliant performances. All details of the preparation and presentation of the operas are supervised by George Folsom Granberry, director of music in the Summer School, and Mrs. Granberry, who has charge of choral music."

Among the operas given during July were Traviata, Il Trovatore, Hansel and Gretel and Samson and Delilah, all of them sung in English under the direction of Mr. Granberry.

George Engles' New System of Selling

George Engles has inaugurated the unique custom of having artists who are available for concert appearances broadcast over the radio so that the local managers in various parts of the country may hear before engaging them.

"Broadcasting is already proving of value in booking new and comparatively unknown artists," said Engles when interviewed about his new plan. "Hitherto the booking of artists has rested entirely on the shoulders of travelling agents. A manager with fifteen or twenty artists to book sends out a representative to secure contracts from the local managers. In going from town to town this representative invariably encounters two or three other competing agents in the offices he visits. Probably while he is discussing the abilities of his artists with his client long distance calls come in from other representatives wishing to make similar appointments. And on the desks of the manager are scores of circulars promoting other artists. Is it any wonder that booking presents insurmountable difficulties? Naturally, with the market so flooded, the local manager is wary of engaging artists whose reputations are still to be made, no matter how eloquent the travelling agent may be.

"Under the arrangement of the National Broadcasting and Concert Bureau, whereby one evening each week its own artists broadcast a program, the local managers are afforded an opportunity to hear this musical material and form a personal opinion as to whether it is suitable for the concert stage. There is no annoyance involved,—no promotion talks or arguments. If the manager does not like a particular artist, all he has to do is disconnect his radio set."

The National Broadcasting and Concert Bureau, after only four programs of this nature, has already secured a number of engagements for its artists, simply on the strength of the impression they made on managers over the radio. It is of course a fact, as Mr. Engles points out, that some of the most successful broadcasting artists do not have a good concert presence, but it is the policy of the bureau to include on its lists only such artists as it feels combine the ability to broadcast with that of holding the interest of a concert hall audience.

In addition to his managerial role, Mr. Engles is now managing director of the National Broadcasting and Concert Bureau.

MORE PICTORIAL BIOGRAPHIES

The Pictorial Biographies of famous musicians published in the MUSICAL COURIER during the past fifteen months were received with great favor.

The lives and the life works of Beethoven, Brahms, Tchaikowsky, Johann Strauss, Hugo Wolf and Franz Schubert have been chronicled by means of rare and interesting pictures, documents and facsimiles, supplemented by brief texts and articles by well-known musical writers.

There are more to come. Much valuable material has been collected bearing on the lives of Paganini, Richard Wagner, Gluck and others, and is now in process of compilation, with a view of publication in the near future. The exact dates will be announced

SOON

Artists Everywhere

Gustave L. Becker, teacher of piano, resumed teaching at his New York studio on September 4. This was earlier than usual and owing to the fact that a number of new applicants for instruction were eager to start their lessons as soon as possible.

Sophie Braslau, contralto, will close her fall tour through the South and Southwest in Los Angeles, where she will appear on December 20 and 21 as soloist with the Los Angeles Symphony Orchestra.

Leonora Corona, Metropolitan Opera soprano, is appearing in concert in Belgium and Holland. She will return to America early in October to begin a concert tour which opens in Janesville, Wis., after which she will appear in the Middle West and South. Miss Corona will rejoin the Metropolitan Opera forces on January 1.

Renee Chemet gave a recital in Paris recently in conjunction with Tito Schipa, tenor. During September Mme. Chemet will appear with the Residentie Orchestra at Scheveningen, Holland. She will open her next American tour, January 8, in Montreal, Canada.

Tudor Davies, the Welsh tenor, will return in February next year for his third American tour. Among the recent engagements booked for this artist is a recital at the University of Iowa, Iowa City, in February.

Yelly d'Aranyi, one of the many artists under the management of Annie Friedberg, will return to America during 1928-29 for her second concert tour here. The tour will open in Massachusetts on January 15 and will include appearances in recital and with orchestra.

Marie de Kyzer writes of her enjoyable trip in Europe. Vesper Service in the Dresden Kreuzkirche presented a program of organ and boy-choir, and Der Rosenkavalier at the Berlin Staats-Opera House, both highly enjoyable. She tells of the Yale Glee Club in Dresden, the Vienna Saengerfest, the parade and pageant of 200,000 men, a Wagnerian Concert, Salzburg and Innsbruck, Switzerland, for three weeks, Paris similarly, then America and her fine class of vocal pupils awaiting her. She adds "I saw the MUSICAL COURIER in hotel reading rooms, and it seemed like a message from home."

Clarence Dickinson and **Mrs. Dickinson** have sent cards from various European cities saying: "Having a great time running down folk songs and Monastic song through Yugoslavia, Dalmatian towns and elsewhere." Bits of amusement in Ireland and Wales were interludes in their musical research.

Amy Ellerman and **Calvin Coxe**, spending the summer in Yankton, S. D., found themselves in demand as teachers, so they have been busy with an intensive course, having a class with fine voices. Their love for music and enthusiasm resulted in these pupils making amazing progress, for enthusiasm is contagious; they teach on nature's principles, with no mystery nor uncertainties. Miss Ellerman believes that this is an age when higher art and better singing are demanded.

Rudolph Ganz will make a tour of the Pacific Coast next winter, concluding with appearances as soloist with the San Francisco Symphony Orchestra in San Francisco on March 8 and 9.

Alton Jones, pianist, left on August 19 for a seven weeks' vacation in Colorado and other parts of the West. He will return to New York to resume his concert and teaching activities in October. His next Town Hall recital will take place on February 13.

Gertrude Kappel, the new soprano who scored such a pronounced success in Wagnerian roles at the Metropolitan Opera House last season, will fill many important concert engagements this fall. Included in them may be mentioned appearances as soloist with the Cleveland and Chicago Symphony Orchestras for special Wagnerian programs.

Hans Kindler's bookings for next season indicate that he will have one of the most extensive tours of his career.

Hulda Lashanska will include an appearance in recital at the White House among her numerous engagements for next season.

Josef Lhevinne will give about forty recitals in America next season, beginning January 10, and also will have appearances with the Chicago, Beethoven and St. Louis Symphony orchestras.

George Liebling, pianist-composer, will tour the Pacific Coast during November and December, playing with the San Francisco Symphony Orchestra and the Los Angeles Philharmonic. His recital in Kimball Hall, Chicago, is scheduled for January 31.

Giovanni Martinelli, tenor, is scheduled for twenty recitals next season, following the close of his Metropolitan Opera appearances in March.

Marie Miller has been reengaged as head of the harp department of the Institute of Musical Art, New York. The Institute, of which Frank Damrosch is director, is affiliated with the Juilliard Foundation.

Benno Moiseiwitsch, who is now concertizing in Australia, writes his American manager that the present tour, financially, has exceeded that of any previous visit he has made to the Antipodes. He is due for a return tour in the Far East, Java, China and Japan, this month. His next American tour will open the middle of January on the Pacific Coast.

Isabel Richardson Molter, dramatic soprano, besides appearing in New York, Boston and Chicago in recital, will have a substantial southern tour, centering around engagements in Bowling Green and Murray, Ky., Nashville, Birmingham, Shreveport and Fort Worth.

Nina Morgana, soprano of the Metropolitan Opera Company, will fulfil a number of engagements in the Northwest next season. She is scheduled, among other places, for recitals in Minneapolis and Winnipeg.

Mary Miller Mount, pianist and accompanist, is spending the summer at Avalon, N. J., but one day each week she has been going to Philadelphia for a full day of teaching. Among her engagements for the fall are: October 10, Cape May, N. J.; 17, Palmyra, N. J.; November 19, Phila-

delphia, and January 16, Morristown, Pa., at which time she will appear in a two-piano recital with Elizabeth Gest.

The **New York String Quartet** has been engaged for the fourth consecutive season to play on the course of the Amateur Musical Club of Peoria, Ill., the date being February 26. It is also their second joint recital in Peoria with Gitta Gradova, pianist. Another joint recital for the quartet with Miss Gradova is at Evansville, Ind., October 30.

Marie Olszewska, contralto, whose first American appearances next winter are being anticipated with interest, is scheduled to open her American season as soloist with the Cincinnati Symphony Orchestra in Cincinnati on November 9 and 10.

George Perkins Raymond, who went to Italy last March to coach his opera roles, now is in Berlin studying with Mme. Schoen-Rene. Owing to many splendid offers, it is understood that Mr. Raymond has decided to remain in Europe during the coming winter to sing in opera and concert.

Emma Roberts has been interrupting her vacation at Newport, R. I., on various occasions to sing at some of the important musicales held at the famous resort. The contralto's New York recital is scheduled for Town Hall on November 27.

Herbert S. Sammond, organist, conductor and chairman of the executive committee of the National Association of Organists, played the modern Austin organ in Union Chapel, Oak Bluffs, Mass. (Martha's Vineyard) during the summer.

Harold Samuel, who is returning again to this country next January will open his tour at Winnipeg, Man., on January 8. His engagements during the winter will carry him into Florida.

Bruce Simonds, pianist, is still in Europe where he is playing and teaching at the Matthey School in London. His

New York recital will take place in November at Town Hall.

Dorothy Speare, soprano, who will make her New York debut in Carnegie Hall early next season, has been engaged by the Recital Commission in Syracuse, N. Y., on the series which will present, among others, De Gorgoza, Elly Ney, Jascha Heifetz, Esther Dale and the Hart House String Quartet.

Marion Telva, Metropolitan contralto, has been reengaged for the coming season by the New York Society of the Friends of Music. She will take part in performances on October 28, February 10 and 17, March 3 and 10, and April 7 and 14, seven appearances in all.

Florence Trumbull, pianist, is on a motor trip in northern Wisconsin and Michigan. With her are her sisters, Fay and Annie Trumbull.

Anna E. Ziegler's summer class at Woodstock, N. Y., closed with a lecture recital on August 18, given at her spacious studio after an intensive daily course in voice, musicianship and coaching. Mme. Ziegler made an address on Voice Control by Breath Inversion and The Scientific High Tone According to Caruso. Others who took part in the program were Glenn Ganett, Ruth Greenwood, Eva Laucks, Gardinia Hatfield, Vera Ledova, Adele Zimmerman and Dolores Nutter.

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Music Notes From Coast to Coast

COLLEGE OF MUSIC OF CINCINNATI NOTES

Cincinnati, Ohio. Immediately following the closing of the summer term of six weeks of intensive instruction in the various departments, including special attention to Public School Music and a normal class for piano teachers, skilled workmen were placed in charge of the College of Music dormitory, studio rooms and auditorium to rush the work of renovation and remodeling, which is to be done before the fall term begins on September 10.

Lillian Tyle Plogstedt will join the College of Music faculty in September to teach piano and organ.

Elimore Ryan, a graduate of several seasons ago from the dramatic class of Mrs. William Smith Goldenburg, has signed a contract to play leading roles in a prominent stock company of Long Island. Following her school studies, Miss Ryan will be remembered by the Cincinnati public for the several parts that she played with the Taylor Stock Company operating at the Grand Opera House during the summer season. Since that time she has had various dramatic assignments and has filled several engagements in vaudeville. Her promotion to more important parts has been the result of careful training and properly guided experience. Selma Kinman, another

professional pupil of Mrs. Goldenburg, is spending part of the summer with friends in Cincinnati and the other times with her parents, who reside in Wilmington, O.

William Smith Goldenburg, business manager of the College of Music, accompanied by Mrs. Goldenburg of the faculty in the department of drama and expression, with their daughter Virginia, and Mr. Goldenburg's mother, left for a motor trip to Chicago and other points in the lake region. They intended to devote considerable attention to such outstanding dramatic and musical features as prevail in Chicago during the summer months, especially the opera at Ravinia Park.

It requires a wedding to induce William Blasi, registrar of the College of Music, to take even a few days from his work. Mr. Blasi, contrary to his usual custom of remaining at the College throughout the entire summer, left for a motor trip to Chicago and other points in the lake region. They intended to devote considerable attention to such outstanding dramatic and musical features as prevail in Chicago during the summer months, especially the opera at Ravinia Park.

Dorothy O'Brien, graduate from the piano class of Dr. Albino Gorno, dean of the faculty, and for the past two years a member of the piano faculty of the Bethel Women's College, Hopkinsville, Ky., has been appointed director of the school of music of that institution. Miss O'Brien stopped in Cincinnati to visit friends, to whom her rapid rise in the musical world has been a source of gratification.

Los Angeles, Cal. August 10, Percy Grainger stepped down from the conductor's platform and seated himself on the piano bench as soloist of the evening. Pietro Cimini, wielded the baton. The program opened with Sinigaglia's overture, Le Baruffe Chizzotte, which won an ovation for Cimini, it was so full of sparkle and life. Dohnanyi's suite for orchestra, opus. 19, further deepened the impression made by the first number. He closed with Verdi's seldom heard Sicilian Vespers. Cimini's control of the orchestra was complete and the interest of the audience was held to the final note of one of the most noteworthy and outstanding concerts of the season. Percy Grainger scored the huge triumph that was expected of him with Grieg's concerto in A minor, which he plays in a manner all his own. It was a notable performance. He was obliged to respond with four encores, the first, Brahms' Cradle Song, followed on demand by his own In a Country Garden, Air from County Derry, and Shepherd's Hey.

Saturday night, Grainger again stepped upon the platform, opening the popular program with Svendsen's Coronation March. Then came a group of short numbers: Pavane, Faure; Mock Morris, Grainger; The Quiet Brook, Scarlatti; Clog Dance, Handel in the Strand, in which he was assisted by Ralph Dobbs, George Greenwood and Marshall Summer, pianists. The last number had to be repeated. The first half closed with the Peer Gynt Suite, which has not been heard for some time. After the intermission came Grainger's Power of Love, assisted by Anita Atwater, soprano, and coupled with this was Lord Peter's Stable Boy, by Grainger; two numbers by Delius, On hearing the first Cuckoo in Spring and Summer Night on the River, and Goldmark's Negro Rhapsody closed the program.

The Pacific Southwest Exposition, which is being held at Long Beach, has featured music prominently, under the management of L. E. Behymer. A choir of 250 voices and the Long Beach Symphony Orchestra, under Joseph Ballentine, are giving frequent concerts.

Rudolph Reuter, piano pedagogue from Chicago, who is conducting his third season of summer classes in Los Angeles, presented his artist-pupil, Harold Van Horne, in recital at the Auditorium of the Westlake Music School. His opening Bach number was technically well played. However, after warming up on the Brahms-Gluck gavotte and the Rameau-MacDowell Sarabande, he struck his pace in the Brahms and Chopin groups, which followed, developing a delicate coloring and brilliancy most appealing. A modern group by Liapounoff, Griffes and Dohnanyi was played with rare delicacy and skill. Ravel's Ondine, Carpenter's Tango Americaine, and Liszt's Rhapsodie No. 11 closed the program, when he was obliged to respond to several encores.

Bertha Vaughn, voice teacher, has moved her studio to the Beaux Arts Building on Eighth street.

The local Chapter of Pro-Musica entertained at the home of Mr. and Mrs. J. Boyce-Smith with a large reception in honor of Alfred Casella, who conducted at the Bowl for that week.

Frederick Heerman, basso and vocal teacher, again will give two scholarships in singing: one to which young men from eighteen to twenty are eligible, and the other for young women from sixteen to eighteen.

Vera Barstow, violinist, played at the Argus Miniature Bowl at Eagle Rock, offering the Mendelssohn concerto for violin.

The Mexican Orchestra of Maestro Miguel Lerdo De Tejada, which is touring the states on the Opheum circuit, has had a long run in Los Angeles, creating great enthusiasm.

The Smallman A Capella Choir, which is said by Percy Grainger to be one of the best in the world, will give the last program of the season at the Pacific Palisades Chautauqua.

Mrs. J. J. Carter is given credit for the San Diego Sunset Symphonies, which have been given during August, on Sunday afternoons, at Balboa Park by the Civic Orchestra of San Diego, under the direction of Nino Marcelli. They have been a great success.

The Levings-Barstow Trio, with Rudolph Reuter, Chicago pianist, as soloist gave the last of the programs at the Miniature Argus Bowl at Eagle Rock before a large audience.

Richard Buhlig, pianist, returned for a series of summer classes during August.

The Glendale Orchestra, under Modest Altschuler, has been giving a series of popular Sunday concerts at Nibley Park.

Seattle, Wash. Sigismund Stojowski, Polish pianist and pedagogue, who has been conducting summer classes at the University of Washington, presented two historical sonata-lecture recitals at Meany Hall. This is Mr. Stojowski's third successive summer in Seattle, each summer drawing larger and larger classes. The two programs revealed him again as the excellent teacher who is able to

illustrate with finesse the principles upon which he is basing his work.

In addition to semi-weekly student recitals and lectures, the Cornish School has offered weekly evening faculty programs for the summer school students. Numbered among those performing were: Ellen Van Volkenberg, of the theater department; John Hopper, pianist; Franklin Riker, tenor, and the Cornish Trio.

Kate Dell Marden, normal instructor, has been holding a course in the Dunning System.

Helen Crowe Snelling has announced the opening of enlarged music studios for the study of piano and voice.

Anna Grant Dall, formerly of the Cornish School, has opened a studio at her home, on Franklin Avenue, where she is accepting piano students. J. H.

Grace Elliott in Maine

Grace Elliott, pianist, accompanist and coach, has settled down for the rest of the summer at Orr's Island, Me. After a busy season that did not end until August 1, when she played at a costume recital at Columbia University, Miss Elliott made a motor trip through the New England States and is now resting in preparation for the new season that is about to begin.

Max Kaplick Sails for Europe

Max Kaplick, baritone, sailed on August 30, for a concert tour of Europe. One of his first appearances will be in Berlin in November at the Beethoven Saal. Before sailing Mr. Kaplick did considerable radio work over station WOR, singing the baritone parts in La Gioconda and Pagliacci.

Grace Gardner Reopens Studio

Grace Gardner, vocal teacher and musical authority of Cincinnati, will reopen her studio in that city on September 10, at the Hotel Metropole.

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I See That

Ralph Thomas is to present a season of opera at Dayton, Ohio.

The Banff festival was held from August 31 to September 3. Barbara Maurel, mezzo-soprano, is scheduled for a busy season.

The San Carlo Grand Opera Company gave its fifth annual season at Asheville, N. C.

John Philip Sousa introduced three new pieces of his own at a recent appearance at Boston.

The Lamont School of Music, Denver, Col., reopens September 9.

Florence Rudolph has been engaged by the Pennsylvania Grand Opera Company as prima ballerina.

Richard Buhlig has concluded his master classes at Berkeley, Cal.

Several almost forgotten works of Handel were heard at the Handel Festival in Leipzig.

Marion Anderson, artist-pupil of Giuseppe Boghetti, scored a sensational success in Queens Hall, London, as soloist with Sir Henry Wood's Orchestra.

Kirk Ridge and Hazel Jean Kirk have joined the faculty of the College of Fine Arts at Syracuse University.

In this issue appears the first of a series of articles by Edna Thomas, "the Lady from Louisiana," written about her travels in strange lands.

Reginald McAll was reelected president of the National Association of Organists at the convention in Portland, Me.

Grace Gardner will reopen her studio in Cincinnati on September 10.

Max Kaplick has sailed for Europe to fill various concert engagements.

Zofia Naimska has been engaged as head of the piano faculty of the Binghamton Institute of Musical Art.

Ralph Leopold is recovering from the effects of an accident.

Paul Althouse was accorded a rousing welcome on the occasion of his first concert in Germany.

Francis Rogers will resume the teaching of singing at his private studio and at the Juilliard Graduate School of Music on October 1.

Richard Copley announces that many of the artists under his management will give their week-day matinee recitals at four o'clock.

Attendance at the Stadium concerts this year were larger than ever before.

Ravinia Opera closes a most successful season.

Unusually fine performance of Lohengrin ended the Munich Wagner Festival.

The Chicago "movie" musicians declared a strike on September 3.

The engagement of Erica Millar Pochon, daughter of Alfred Pochon, has been announced.

A prize of \$1,000 has been announced by the Hollywood Bowl for an orchestra suite.

The outdoor musical season at Central Park closed with the Naumburg Memorial concert on the evening of Labor Day, conducted by Maximilian Pilzer.

N. A. of O. Convention a Notable Affair

The twenty-first annual convention of the National Association of Organists, just concluded in Portland, Me., proved a notable affair, both because of the large attendance and the public interest it attracted. A full report of the programs will be published in next week's issue.



MYRNA SHARLOW.

American dramatic soprano, who is resting and working at her lovely home, Villa Torricella, on the Mediterranean island of Capri, preliminary to her return to America for the coming opera season.

Althouse Sings First Concert in Germany

Paul Althouse sang his first concert in Germany on August 17, at Norderney, at the seventh Symphonic Evening of the season under the conductorship of Josef Frischen. The performance was a great success, Althouse taking nineteen bows. The singer was immediately re-engaged for another performance next season, during the time he will be in Germany filling operatic and concert engagements. His numbers included arias from Tosca and L'Africana, three songs with piano accompaniment—Waldeinsamkeit, Reger; Nichts, Strauss, and the Pagliacci arioso,—and Siegmund's Liebeslied and Walther's Preislied, again with orchestra.

Ralph Leopold's Accident

Ralph Leopold, pianist, who has been spending some weeks with his sister, Mrs. Newton D. Baker, in Cleveland, O.,

met with an accident several weeks ago which might have resulted seriously. He ran into a small board in which there was a rusty nail which pierced his shoe and foot. In spite of prompt attention, it had swollen in an hour's time to twice its normal size and was quite a bad infection. After treatment of a couple of days, the pianist was able to get around quite well with a cane.

Miss Lang Joins Judson Radio Corporation

Ann Lang, long associated with the concert and radio department of M. Witmark & Sons, has resigned that position to fulfill a contract with the Judson Radio Corporation for extensive radio work this winter over the Columbia Chain. Miss Lang, in addition to her concert and radio work for Witmark, also had charge of the advertising of that firm, and was eminently successful in both fields of endeavor, as she no doubt will be in her new employment.

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Ralph Thomas' Career

His Opera School in Dayton, Ohio, Offers Many Advantages to the Aspiring Young Artist

With the increasing popularity of opera, it is of interest to learn that Ralph Thomas, tenor, in conjunction with his opera school, is to present a season of opera in Dayton, Ohio, during the coming winter. On May 9 of last year Ralph Thomas presented La Traviata with full orchestra, costumes and scenery. The opera was given in Memorial Hall, Dayton, Ohio, to an audience of approximately three thousand persons whose applause is said never to have been exceeded by any Dayton opera audience. The entire cast was composed of the advanced pupils of the Ralph Thomas Opera School. With the brilliant chorus work they showered themselves with glory, and the press was unanimous in its praise. The coming opera season will not only provide Dayton with music, but also will be a means for talent, undiscovered and in the first stages of budding, to be given a chance in the professional field with possibilities of a career. This, in itself, is a boon to the American singer, for, needless to say, the usual process of making a debut is one which requires much money, and many times the proverbial "pull."

Ralph Thomas is experienced in opera. He realizes that not only must the voice be perfected, but also that every detail of the singer's personality must be under strict scrutiny. The knowledge for this work comes only through experience and carefully detailed schooling. Mr. Thomas has always kept his art foremost in his mind. Starting to study at the age of fifteen years, he received the usual grammar grade and high school education and entered the University of Cincinnati, taking a special cultural course. He then enrolled at the College of Music in Cincinnati. He was regarded at that time as a promising pupil, and of all the male students he was chosen to sing at the exercises attending the graduation. After completing his work at the college, arrangements were made for him to appear with the Cincinnati Symphony Orchestra under the baton of Ysaye. The hall was crowded for the debut of this young singer. After his first number he was applauded with enthusiasm, and after this had subsided the famous Belgian conductor gave direction to the orchestra and a ringing fanfare followed, as an expression of appreciation for his work. After the concert Mr. Thomas received a letter of praise from Ysaye.

Perhaps the inspiration from this great man was the keynote for his later successes. He went to Chicago, studied with prominent teachers for two years, concertized, and, after receiving much practical experience in all branches of singing, went on to New York. Again he placed himself in the hands of reputable coaches and appeared on Broadway in several productions. Even a tour of vaudeville was included. He has never missed an opportunity to gain worth-while experience. He then answered his country's call for volunteers for the World War and was immediately used for the work of raising Liberty loans. After the Armistice was signed he sailed for Europe and lived there for four years, preparing for his career of opera. He made his European concert debut at the Salle Gaveau, Paris, with a packed house, an excellent demonstration of enthusiasm, and scores of floral tributes from his many admirers. Glowing accounts of the affair were published in the press. The tenor then went on to Italy, placed himself under the tutelage of coaches, made a successful debut, and with the help of his expert knowledge of the Italian language soon won himself a place in the hearts of the Italian people. He returned to America, saw the possibilities of an institution of opera in the Middle West, and opened the Ralph Thomas Opera School in Dayton, Ohio, with Don Beck as his personal manager and manager of the school. Mr. Beck, with his intuition, imagination, business sense, and foresight,

has added to the financial status of the school, and his advice has been invaluable. Mr. Beck works between Dayton and Chicago, and maintains his promotion work in such a manner that qualified students of the schools are placed in worth-while positions.

Mr. Thomas is a self-made man. He received his call to sing when but a lad herding cattle on his father's ranch. He has held steadfastly to his ideal and purpose, and should be able to give to others that which he himself has won by his own efforts.

Cecelia Hollander Honored

Cecelia B. Hollander, who has been sojourning in Europe for the past several months devoting her time to the study of music and vocal training with the masters of music in Germany and Italy, was signally honored by being invited as the guest of Garibaldi's granddaughter at her summer home in Tivoli where she was hostess to about fifty of the high officers of the Italian Army.

Miss Hollander is studying with Pier Tirindelli and Car-

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nevali, and is making her headquarters at the Roman Club House, Rome, Italy.

Of the numerous students who have selected the Roman Club House as their headquarters, Miss Hollander was the only American girl chosen to sing before this distinguished assembly, her report being rendered entirely in Italian. She was received with great acclaim and enthusiasm and unusual honors were bestowed upon her as a mark of esteem and appreciation of the attending officers. The singer was entertained in regal splendor during her week-end stay with the distinguished granddaughter of Garibaldi.

Josephine Forsyth Entertained

Josephine Forsyth (who recently became the bride of Philip Andrew Myers, internationally known as inventor and manufacturer) was the guest of honor at a luncheon given by Mrs. J. Ward Crooks in the roof garden of the St. Regis Hotel. A number of dinners also were given at the St. Regis in honor of Mr. and Mrs. Myers.

Before their departure for Ashland, Ohio, where Mr. and Mrs. Myers are spending the summer, they gave a tea at the Hotel Plaza which was attended by many prominent personages in the social, musical and literary life of New York. Arthur Jones entertained the guests with harp solos.

For the past three seasons, as Josephine Forsyth, Mrs. Myers has been winning the commendation of press and public both as singer and composer. Her unique recital entitled Lyric Thoughts of Twilight has been presented with success before leading musical clubs in many cities.

"Introduction"

By Mme. Gardner Bartlett

(The following Introduction was read by Mme. Gardner Bartlett at the beginning of a Demonstration Recital of her pupils, June 26, at Sandusky, Ohio.—The Editor.)

Human nature grows to distrust the natural rather than the unnatural. If a person is natural, he is immediately put under suspicion. If an artist possesses originality, expect jealousy. And should one reach success, then look out for numberless enemies. The fight is on. In the art of singing we are confronted with these facts, for the singing voice is a part of the great principle by which we live and are controlled.

The most natural expression of man (song) has been so commercialized as to lose its naturalness. It has been made unnatural, hence the results we are hearing in general today. The would-be singer has no idea of his own natural singing tone. Those who reached great heights in the Golden Age of song—through their own precepts—are now dead, so that the ear is left without standard instruments, excepting through the man-made piano, violin, etc.

Occasionally there is a person born conscious of tone. But even this rare gift does not carry him all the way in his career. There must be actual knowledge of what to do—or rather what not to do—in order to allow nature her freedom, or involuntary act, before the physical self can destroy natural tone. The instrument upon which we sing is the only one God ever made. That is why we speak of song as the Divine Art. As this voice-box is not objective it must be played upon by a mental key, the results of which are mental-spiritual—naturalness overcoming unnaturalness—with inspiration as our muse.

More Praise for Vera Curtis

This has been a busy summer for Vera Curtis. She was given an enthusiastic welcome recently in Cincinnati where she made nine appearances within three weeks, doing three performances each of Venus in Tannhäuser, Sieglinde in Walküre and Santuzza in Cavalleria Rusticana. In addition to her singing, Miss Curtis taught a master class in Hendersonville, N. C., and was so successful that she will return there next summer for a longer period.

Miss Curtis' Sieglinde met with its usual success, the critic of the Enquirer saying: "Forrest Lamont was Siegmund and Vera Curtis Sieglinde. They worked together excellently and reached several climaxes with vigor and vocal purity." The Commercial Tribune, too, was warm in its praise: "Vera Curtis repeated her success of last year, handling it superbly throughout. Her second act was particularly well done. She sings with variety of tone quality and phrasing and reaches dramatic climaxes at times which are especially stirring." The Times-Star called her a "commendable Sieglinde" and the Post said that she "held the interest of the audience."

Miss Curtis sang Santuzza for the first time, reaping this tribute from the critic of the Enquirer:

"Vera Curtis, appearing as Santuzza, in perfect voice and giving to the role all the emotional expression it requires and a great deal more than it usually receives, carries her audience irresistibly. She gives to the part a human touch that is appealing in its intensity."

The German Free Press wrote: "Vera Curtis, as Santuzza, distinguished herself. Miss Curtis had never appeared in the role before, and yet gave a most convincing Santuzza, both vocally and histrionically."

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Miloradovich of Noble Birth

Milo Miloradovich, dramatic soprano, has a name that is her own. She did not take a stage name, as so many artists do, nor did she call herself Miloradovich to make herself sound Russian. However, she is Russian, and she got her name as a result of her parentage. It is not so difficult a name, either, even for Americans. It says itself, so to speak, and remains in the memory, though what it may mean—in Russian—and how it may have been derived, is a mystery, like the mystery of most family names, even the most simple.

Miss Miloradovich is the daughter of Count Michaeli Miloradovich and the title was bestowed when the family was already of social prominence. In the year 1812 the original Michaeli Miloradovich became commander-in-chief



MILO MILORADOVICH,
dramatic soprano, as Santuzza

of the Russian army which defeated Napoleon at the famous Battle of Moscow. It was to commemorate this event that the 1812 Overture was composed.

So Miss Miloradovich is really Russian, in spite of the fact that she is also really American. She was born in Spokane, Wash., which accounts for her Americanism, and also accounts for the fact that not only is her accent unmistakably that of a native, but also she herself is likewise unmistakably American.

Yet her musical talent was inherited, perhaps, from her Russian parentage. It certainly seems so, for she has a lot of it and it is of the sort that has made so many Russian musicians world famous.

Isadora Duncan School to Tour America

The famous dance school founded at Moscow in 1920 by Isadora Duncan at the behest of the Soviet Government of Russia will be brought to this country next fall by S. Hurok for a tour of the principal cities.

It was the express wish of Isadora Duncan, prior to her tragic death, that the school be permitted to tour America as an inspiration for the founding of similar institutions throughout the length and breadth of her native land. And it is in respectful compliance with the wishes of the great artist that the Soviet Government is granting permission for the tour.

For five years after its inception, and during the most trying period of reconstruction for the Soviet Government, Isadora Duncan struggled against almost unsurmountable odds to maintain the existence of the school. Her entire personal fortune and the voluntary gifts of innumerable friends were sacrificed in the valiant effort to save this ideal of an unquenchable spirit.

During all of this period, Isadora was aided by Irma Duncan, the most cherished of her six adopted daughters. Side by side they labored in behalf of their cause and eventually when Isadora relinquished active direction of the school, Irma was entrusted with control.

The American tour will open with a week's dance festival to be held at the Manhattan Opera House during the early part of November.

Cantor Rosenblatt Returns from Abroad

Josef Rosenblatt, well known cantor, was scheduled to arrive in New York on the SS. Olympic on August 28, returning from a concert tour abroad during which he made forty appearances in a period of fifteen weeks. The leading cities of Europe were visited, including London, Paris, Antwerp, Berlin, Zurich, Vienna, Warsaw, Riga and Kovno. He was received abroad with unanimous acclaim both by the press and public.

Accompanying Mr. Rosenblatt were Mrs. Rosenblatt; their son, Leo, who arranged the tour, and the gifted young composer and pianist-accompanist, Abraham Ellstein.

Some of the concert halls in which he sang during the tour were Salle Gaveau in Paris, Koncertgebouw in Amsterdam, Flemish Opera House in Antwerp, Konventgarten in Hamburg, Sallbau in Frankfurt-am-Main, Tonhalle in Munich, Grosses Konzerthaus in Vienna, Philharmony in Warsaw and the National Opera House in Riga. He will shortly conduct the Jewish High Holiday Services at his synagogue in Brooklyn, after which he will enter on another busy season of concerts and religious services both here and abroad.

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Ravinia Opera

(Continued from page 7)

garden scene from the Jewels of the Madonna were revived after several seasons' absence.

ECKSTEIN THE MAN OF THE HOUR

To Louis Eckstein in particular must be addressed words of praise for the success of the season just concluded. Mr. Eckstein knows the theatrical business. He has made a study of it ever since he entered the operatic field some seventeen years ago. When he issued his initial prospectus last spring for the present season, there was much in it to stimulate the interest of all those who are devoted to the art of music, and the present season was not only the most brilliant that Ravinia has ever enjoyed, but one of the most brilliant ever given anywhere. Exercising his usual care in selecting artists, Mr. Eckstein brought to Ravinia a galaxy of world stars capable of interpreting the greatest operatic works in superlative manner. In fact, the Ravinia roster this year was more extensive than ever before and the stars whose names adorned it, were utilized in a repertory of such broad scope that the tastes of all opera patrons were fully satisfied.

WORKS PRESENTED

A complete list of works produced, together with the number of times each was presented follows: La Traviata, 1; Don Pasquale, 1; The Jewels of the Madonna, 3; L'Heure Espagnole, 2; Lucia, 2; Rigoletto, 1; The Barber of Seville, 1; Manon Lescaut, 2; Carmen, 1; L'Elisir d'Amore, 2; Marouf, 4; Thais, 1; Fedora, 2; Tosca, 2; Le Chemineau, 2; Manon (Massenet), 3; Lohengrin, 3; Andrea Chenier, 3; The Masked Ball, 2; Madame Butterfly, 3; Aida, 4; Faust, 2; Samson and Delilah, 2; La Boheme, 3; The Love of the Three Kings, 2; Louise, 2; Cavalleria Rusticana, 3; Pagliacci, 4.

It will be seen from this that Pagliacci, Aida, Martha and Marouf hold first place in the number of performances, each having been given four times. But one of the most remarkable things that comes to light in an analysis of the season is that it was possible to reduce the number of repeat performances to the minimum. With the exception of the operas mentioned above as having been given four times each during the season, there were only nine operas which were given three times, while fourteen were given twice each. Six works were brought to performance only once.

CHANGE OF CAST A SUCCESS

It is well to stress the fact that cast changes have been extremely popular at Ravinia. It is well known that when he selects his artists and schedules his repetitions, Mr. Eckstein gives much attention to cast changes. Many of the opera roles are so written as to permit of varied interpretation; therefore, an opera may often be given an entirely different complexion according to the conception different artists may have of the way its roles should be interpreted.

As an example of the cast changes effected at Ravinia this season, it may be pointed out that Pagliacci had two tenors—Martinelli and Johnson, while both Mme. Rethberg and Miss Mario appeared as Nedda. Radames in Aida was interpreted by both Martinelli and Johnson. Both Rethberg and Easton were heard in the name part of Madame Butterfly while Johnson and Chamlee appeared as Pinkerton. Schipa and Chamlee sang the role of Des Grieux in Massenet's Manon, while Andrea Chenier had Rethberg and Easton as Madeleine and Martinelli and Johnson in the name part. In Cavalleria Rusticana, Easton and Rethberg appeared as Santuzza, while both Chamlee and Tokatyan were heard as Turiddu. Rodolfo in La Boheme was sung by Chamlee and Tokatyan, while Chamlee and Schipa alternated as Lionel in Martha. The interpretations of both Rethberg and Gall were heard in the name part of Tosca and both Gall and Mario appeared as Juliet in Romeo and Juliet. There were likewise several changes in the baritone roles, Danise alternating with Basiola, while the important

role of Archibaldo in the Love of Three Kings was sung by both Rothier and Lazzari.

NEW SCENERY

Marouf has served to add a new chapter to Ravinia history and it is small wonder that Mr. Eckstein found it necessary to give four performances of this work during the second half of the season. Special scenery was built for this opera; likewise for L'Heure Espagnole and La Chemineau, which for its revival was given entirely new mountings, as was Don Pasquale.

THE SINGERS

To single out the singers that appeared in the thirty-three operas given throughout the season would be an injustice to any one omitted. All the singers are therefore congratulated in *tutto* for the splendid work accomplished during the 1928 season. They all contributed in making the performances pleasurable. Words of praise are also written at this time in behalf of the chorus, which is not the largest in the world, but one of the best bodies of singers ever presented on the lyric stage.

The orchestra, which is made up of members of the Chicago Symphony Orchestra was in the pit this year and likewise appeared at all the concerts, thus occupying the same place it has occupied for seventeen summers.

RAVINIA AN INSTITUTION

Ravinia is no longer Louis Eckstein's personal pet. It is a civic institution, one of which Highland Park and Chicago with all its North Shore suburbs may be proud. Ravinia is looked upon today as one of the greatest operatic companies ever assembled under one roof, not only in summer, but any time. It is an institution unique in many respects, and though Louis Eckstein was principally responsible for its establishment and for its support, his various aids are also congratulated for having put into action his every desire. Ravinia closed its doors on Labor Day and already Louis Eckstein is making plans for the 1929 season.

Oscar Seagle Appreciated

The faithful attendants of the Sunday night concerts at the Brown Swan Club, Schrono Lake, had a delightful surprise recently when it was announced that Oscar Seagle would be the artist of the evening. These concerts are usually given by members of the Seagle Colony, pupils of Oscar Seagle.

The recital opened with a group of German songs and numbers by Brahms, Schumann and Strauss, and was received with tremendous enthusiasm. Then followed a French group and the program was closed with an English one.

Mr. Seagle, in excellent voice, a versatile artist, sang with a perfection of technic, style, tone color and diction such as one seldom hears these days. He was recalled again and again by the large audience which crowded the doors and windows and occupied every foot of standing room.

This year the Seagle Colony boasts of the largest enrollment since its inception.

Katharine Goodson's Activities

Katharine Goodson will be heard twice during the coming season of orchestral concerts at the Queen's Hall

under Sir Henry Wood. On August 21 she played the Tchaikovsky concerto in B flat minor and on September 12 she will play the D minor concerto of Brahms. On September 29 she will join Adila Fachiri, Lionel Tertis and May Mukle in a chamber music concert at Wigmore Hall, the program comprising the great B flat trio of Schubert, the quintet of Cesar Franck and the clarinet trio of Mozart.

Miss Goodson will commence her tour in Germany and Austria on November 15. In Vienna she will appear at the Arbeiter orchestral concerts as previously announced, playing the Schubert-Liszt Wanderer fantasia, and in Budapest she will make her first appearance in chamber music, playing the Brahms quintet at one of the concerts of the Hungarian String Quartet.

Success of Rae Robertson and Ethel Bartlett

THE HAGUE.—That Bach can be made popular, in the fullest sense of the word, even in Holland, was seen in the enormous success of Rae Robertson and Ethel Bartlett when they played the Concerto No. 2 in C minor for two pianos at a Sunday evening concert at Scheveningen.

The duettists, as well as Schmevoigt and his orchestra, got exactly the right spirit, the placid joy of the work, and the listeners reacted with real enthusiasm.

Under the hands of such artists the most classical works appeal to critic and audience alike.

Ellen Kinsman Mann in Oregon

Ellen Kinsman Mann, well known Chicago teacher of singing, left recently for a vacation in Portland, Ore., to be absent a month, returning to her Fine Arts Building studio on September 17. She has had an exceptionally busy summer with a very large class and has made many reservations for the fall season.

Louise Bowman, artist pupil of Mrs. Mann and head of the music department of Westminster College, Salt Lake City, has been coaching with Mrs. Mann this summer. On August 12 she sang a substitute service at the Christian Science Church in Wilmette.



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Doris Morand, popular soprano of Mrs. Mann's class, is singing a month's services at the River Forest Presbyterian Church.

Ethel Halterman, also a Mann pupil, is busy teaching a large class.

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Boggetti Artist Sings in Queen's Hall

Giuseppe Boggetti has received word at his Philadelphia studio of the sensational success scored by his artist-pupil, Marian Anderson, on August 16, as soloist at Queen's Hall, London, with Sir Henry Wood's Orchestra, with Sir Henry conducting. This was one of the series of Promenade Concerts. Miss Anderson has been fulfilling a number of engagements abroad recently, and on this occasion as well as following former appearances, the critics lauded her for the beautiful quality of her voice.



GIUSEPPE BOGHETTI

for the artistry she displayed in the use of it, and for the splendid manner in which she apparently had profited from the vocal training she had received.

Miss Anderson is a contralto who is well known in America, for she has made many long tours and has to her credit hundreds of tributes from the press in various parts of the country. Her engagements have included appearances in recital, with orchestra, with choral organizations and at clubs, schools, colleges and similar organizations.

Reuter Students Prominent Radio Entertainers

In Chicago there is a small group of artists which is beginning to make itself felt through its radio playing of piano music. This group is educating listeners in all parts of the country to appreciate the better things in the literature. The colorful and rhythmically interesting playing is more and more creating a demand for the classics and the romantic type of composition. Among those few there are four players from the studio of Rudolph Reuter. They are Harold Van Horne, Robert Whitney, Beatrice Royt and Rosalie Saalfeld, and they play over stations WMAQ, WHT and WWAE. They have all made names for themselves also in public recitals and gained the favor of prominent critics.

Harold Van Horne will play in many parts of the country next season as accompanist for Jacques Gordon and in recital. Robert Whitney, with the Whitney Trio, will give a public recital under the direction of Bertha Ott. Beatrice Royt has just finished a highly successful week of recitals at the Lyon & Healy Hall and will play in public next season, and Rosalie Saalfeld, who has appeared several times in Chicago, will give her first New York recital in October, 1928.

Arthur Kraft Conducting Summer Classes

Arthur Kraft, tenor of New York City, conducted a summer master class in singing and voice culture in Akron, Ohio, from June 18 to July 21. Among the singers enrolled for study with Mr. Kraft were Mrs. A. K. Akers, Mrs. L. W. Brock, Frances Collins, Sylvia Coolman, Newell Crawford, Benton Dales, Jr., James Douglas, Mrs. T. S. Eichelberger, Mrs. E. H. Frederick, Mrs. John Froebe, Burton Garlinghouse, Harold Gill, John A. Greenwald, Jr., Maynard Griffith, Mrs. Charles Haas, Fred Herman, Mrs. P. D. Jennings, Bess Jones, Mrs. L. C. McGinley, Clinton Miller, Gertrude Miller, Mrs. T. J. Owen, Dwight Steere, Edgar Stroup, Mrs. F. E. Whittemore, Mildred Brothers, Clarence Faris, Mrs. E. M. Hahn, Mrs. Verlin Jenkins, Andrew Kolsir, G. M. Kurtz, Mrs. N. O. Mather, Mrs. R. F. Thaw, Mrs. J. F. Van Vechten, John D. Williams, Mrs. Harvey Wing and Chester Zohn. During the final week of the classes, two recitals were given by a number of these pupils.

During the month of August Mr. Kraft is conducting another large class at his summer home at Watervale, Mich.

Emilie Sarter Concert Management Notes

Hans Weiner's appearance in June as an exponent of the newest dances made so profound an impression on press and public that the American Society of Dancing Teachers invited him to be present on August 29 at the Waldorf-Astoria, where he was scheduled to appear in a group of dances unaccompanied by music.

A cablegram received by Concert Management Emilie Sarter announces that Pavel Ludiker, bass baritone of the Metropolitan Company, will arrive in New York on October 16.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. HILERY.....President
WILLIAM GEPPERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4599, 4591, 4592, 4593, 4594, 4595, 4596.
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JANUARY COX, 229 to 339 Orchestra Building, 229 South Michigan Ave., Chicago. Telephone, BA 1119.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CHAS. SAMPSON (in charge), 134 Wigmore Street, W. 1. Telephone, MAYfair 4452. LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, GERRard 5267. Cable Address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRANK, Wilsenstr. 31, Berlin-Charlottenburg 1. Telephone, WILhelm 8144. Cable address, Muscourier, Berlin. PARIS, FRANCE—NATALIE DE BOOCHET, 47, Avenue de l'Opéra. (Talis elevator to 5th floor.) Telephone, GUTenberg 39-36. Cable address: Muscourier, Paris.

MILAN, ITALY—ANTONIO BARRI, 31 Via Darini.
VIENNA, AUSTRIA—PAUL BECHTOLD, Schellinggasse 12, Vienna 1. Telephone, VIENna 72-9-47. Cable address, Muscourier, Vienna.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for inserting, retouching, leveling, and layouts which call for special set-up.

Entered as Second Class Matter, January 5, 1925, at the Post Office at New York, N. Y., under the act of March 3, 1879.

NEW YORK SEPTEMBER 6, 1928 No. 2526

Critics often obstruct the musical traffic.

Distance lends enchantment to the radio enthusiast.

Compositions created hurriedly die the same way.

Are we a wise musical public or chiefly a wealthy one?

The audience is always on the side of the ablest artists.

Drawing room tenors are not made—they are borne.

At any rate, every double bass player is an up-right musician.

The more original the composer, the more numerous his imitators.

The hard necessity that makes us work, hurts less if we call it a career.

A symphony concert is what the average business man stays away from.

Kipling's famous "last critic" will be sure to criticize Gabriel's horn solo.

In music, as in other walks of life, malice seldom lacks a mark to shoot at.

These are the days when modernistic composers must comfort one another.

Do not pride yourself on never changing your musical tastes—some tastes need changing.

A cynic observes: "Good manners alone will take you to many places including the tail end of the line at the box office."

"Hearing artists of the concert stage by radio is just about as satisfactory unless you enjoy seeing their tonsils."—Evening Telegram.

At the Kaltenborn open air concert in Central Park one Friday evening about six thousand people braved the threat of an imminent downpour of rain to hear ten musical numbers of the type commonly designated as classical. Sunday night it was pouring the proverbial pitchforks, and yet about twenty of the faithful were on hand, standing, as the benches

were too wet. The case of good music among the masses in America does not seem so hopeless after all.

What has become of all the inventions for the rearrangement of the piano keyboard, and for the improvement of the system of musical notation?

The musical world really is advancing. No one ever demands a repetition these days when the Intermezzo from Cavalleria Rusticana is played.

If you have gleaned your only knowledge of Goethe's Faust from Gounod's work by the same name, then read the poet-philosopher's grandiose drama and see how a work of genius was butchered to make an operatic holiday.

The recent celebration of the seventieth birthday of Ludwig Wüllner in all countries where German is spoken was an impressive tribute to the remarkable artist who, with a voice of very little consequence, became the foremost male exponent of the German Lied. To M. H. Hanson, New York impresario, goes the credit of having introduced Wüllner to the United States. If Mr. Hanson had done nothing else than bring Wüllner over to America he would be recognized as a great reformer.

The following information comes from a magazine published in Paris and known as *Musique*. According to this paper, the Empire Theater engaged a jazz band composed of five negro musicians to play between the acts. When the band appeared there were four negroes and a white. Thereupon the managers of the theater dismissed the band for breach of contract, and were condemned by the Department of Commerce to pay Walter O'Jackson (O'Jackson was the leader of the band) 16,500 francs. The case was taken to court where O'Jackson argued that "since jazz had become popular, white musicians had acquired all of its so-called negro specialties of interpretation." The other side argued that it was improper to replace a negro with a white man, and this side was sustained. O'Jackson lost. Evidently, in France, if you engage a negro you are entitled to have a negro; it does not matter what negro. There was no mention made of any special musician. The whole question was black vs. white, and black won. But how could a man with a name like O'Jackson be anything but an Irishman? And was there ever a black Irishman? Ask O'Toole.

MUSIC AND MUSH

A paragraph that appeared not long ago in the Birmingham, Ala., News, is the following:

Music, as all that is finest, does not come like manna. It must be earned. Yet there are thousands, millions, who swear that the reward is the greatest man can win. Perhaps, then, it might merit a little serious study, a bit of honest effort to graduate from "My Mamma's Hot Lips" and "Goo-Goo the Gumbo Girl"—not that these pieces haven't their places, they have, so long as we understand that they are to music what "Goosey, Goosey Gander" is to poetry—so that uninitiated persons, too, might know the exaltation which some declare is a feeling conducive to causing man to feel a closeness with the angels, themselves.

While some of the foregoing is open to doubt, nevertheless its main premise is true.

Music comes to a few fortunate souls without being earned. They bring it with them into the cradle, as an inheritance. Those are the geniuses and the highly talented ones.

Study is essential, of course, to shape and develop the tonal gift into art.

The fact remains, however, that listeners may improve their musical taste and knowledge by much communion with good music and less intercourse with cheap ballads and banal dance tunes. The reward, if not "the greatest man can win," nevertheless is extremely worth while.

The point that the average "unmusical" person finds it difficult to understand, is that there are essentially two kinds of music, entertainment music and art music. As the News article infers correctly, both have their place. But the individuals who court the "Goo Goo" and "Hot Lips" brands exclusively, and think they could not respond to a better grade of composition, generally have not given themselves the benefit of a trial. It has been shown over and over that with proper opportunities for listening, the "Goo Goo" addict often has become a convert to the very best kinds of music.

Not so many true music lovers feel close to the angels when they hear fine compositions performed, but that is not necessary. Simply to hear lovely melodies and refined harmonies, and to have one's imagination, mind, and emotions appealed to artistically, is a sufficient recompense for the intelligent listener, and it is very human.

To "feel a closeness with the angels themselves"—ah, that is something else again, as a very earthly gentleman remarked characteristically.

AMBITION

This is the season during the course of which there comes to the scribe a bit of leisure for reflection and philosophical musing, and at the present moment the direction of the philosophy is controlled by sundry sounds more or less vaguely heard. They come in through the open windows. (Why are the windows open? Yes. You guessed it. It's hot!) But the people who make the noises (or sounds, which is more polite) do not seem to be hot. At least, if they are, the fact does not seem to have dimmed or dampened their ambition—not even on this humidest of humid days—relief promised by thunderstorm tonight, which means more humidity tomorrow. Relief indeed!

However, the people down and up-stairs who are making sundry sounds—musical sounds—seem to need no relief. Their ambition is extraordinary. Some of them are singing, some are playing; but with what vigor! With what extraordinary unconsciousness of the weather and its lassitudes!

Why do they do it? Ambition, of course. Dreams.

Dreams! That is the real secret. Ambition is nothing but a dream energized. All of these artists who defy the heat of the summer day have dreams of some sort to drive them on. They may be dreams of some future conquest; they may be just dreams, dreams of themselves, pictures of what they imagine themselves to be or would like to be.

Heroizing is, after all, not a crime. One may imagine one's self what one will without harming any one else; and often such heroizing leads to unexpected things. Certainly it leads to an amount of effort otherwise unthinkable. In other words, if every one of these musicians knew the truth and, knowing it, faced it, there would be an end to much of the music making.

Is this voluntary self-deception? Not exactly. Often it is mere ignorance; still more often it is thoughtless happiness, just as the play of children is thoughtless happiness.

It is really a pity that there is not more such thoughtless happiness in the world, and that it is not more encouraged. Happiness is a good thing, but people hate to see their friends, relatives, companions, happy by the musical route.

Why? If it makes a person happy to make music, what harm can it possibly do? Truly, it is strange how the human race looks upon such a harmless diversion. All up and down our land, to say nothing of New York's canyoned streets, the public sneers and derides every musical sound that issues from open windows.

Only where ambition has led to success and large earnings do people listen patiently—except, of course, where the tinklings are manifestly Little Lizzie's first steps. (The saxophone player is also exempt, being so useful a citizen—)

On the obverse side, the player or singer, so heard, so derided, would rather not. Happily, he is generally unconscious of his audience. He forgets that he may be listened to by unsympathetic ears. He often dreams that he is being heard by delighted admirers. Where he thinks of his unseen auditors gasping: "Isn't he just wonderful!" the unseen audience is more likely to be saying: "Oh! Shut up!"—and in Germany the unseen audience becomes vocal and yells: "Fenster Zu!" which means: "Shut your window!" And this is not altogether foreign to America.

However, ambitious artists never object to such opposition. If the ambition is of the right sort it will thrive on stimuli of that sort, be amused—perhaps angry for a moment—and then forget it. But the dreamer of pleasant dreams, with little ambition and no professional future in view, will be hurt and his pleasure marred if not spoiled.

Yet they will go on. The ambitious ones and the dreamers alike, whatever their aim, will go on and on, letting their music be heard through open windows, to the delight or otherwise of the neighborhood, but, at least, to their own delight,—nor will the hottest of heat deter them.

Variations

By the Editor-in-Chief

Paris, August 24.

Searching for six days from stem to stern for musical news aboard the good ship Ile de France, your reporter was unable to discover a single musician—not even in the orchestra—and to gather only the items that one of the passengers carried with him a small harmonium, which he very wisely played in the privacy of his cabin, and that another passenger, Dolores del Rio, the movie star, is very fond of Spanish dance music. The orchestra distinguished itself by playing a Faust potpourri three times during the trip, aside from straying away from the pitch with frequency, also made the same mistakes at each performance.

However, we had music upon arrival at Havre this morning, where we debarked with our important fellow-voyager, Secretary of State Frank B. Kellogg,

amusement for our young people. Surely, you'd much rather they were at a sing here than not to know where they might be.

Geza de Kresz, the Toronto violinist, writes from the top of a six thousand foot mountain in Austria that he "feels high above all other fiddlers and hates to come down!"

The Paris New York Herald runs a story to the effect that in deepest Africa, when tribal musicians make mistakes in tom tom rhythm during ritual dances, their ears, and sometimes their hands, are cut off. The custom may appear cruel, but on sober reflection, it seems to invite consideration in those civilized communities where worse musical errors are permitted to go by without punitive consequences.

Dear Variations:

There is some kind of a joke to be made out of "Dance of the Hours," if one calls it "Dance of the Auers." Maybe you would like to use it in your column.

Chicago, Aug. 13, 1928.

Very truly yours,
P. N.

We prefer to employ pleasantries that are less profound.

Fred Patton, basso of the Metropolitan Opera, was preparing the role of Hans Sachs, and his young daughter, Myrtle (who had been reading up the stories of the operas which her father studies) sat by and listened. Mrs. Patton asked her husband, "Well, how's Hans getting along?" "Pretty slow," said Fred. Daughter Myrtle piped: "Never mind, daddy, Hans Sachs never was a fast worker."

Could Aldous Huxley possibly have had certain musicians in mind—oh, perish the thought!—when he said: "The man who, in his vanity, imagines himself in any way a super-man and who tries to behave as though he were more than human, invariably ends by being less than human."

The fine old term "symphony orchestra" is going out. It no longer means an orchestra that plays symphonies, but one that plays the "William Tell" overture too loudly and too fast, thereby giving the movie audience the satisfied feeling

that it is hearing and appreciating big stuff.—Kansas City Star.

The shrinking violet among musicians now is obsolete, and has become transformed into the blazing sun-flower, with face turned toward the fierce golden light.

In the New York Times Lost and Found Department, a gentleman advertises that he left his cello in the Subway. It was lucky he wasn't carrying a piano.

From London Musical News comes this terrible indictment against our guilty country:

I am afraid that the great American nation, by sending us the saxophone, is partially responsible for the present deficiency of string players in public school orchestras. Some of us woke up one evil day and found that our potential violinists, violists, and cellists were bent on becoming saxophonists, and actually, I shudder to relate, avowed that they preferred syncopation to symphony.

Recently we quoted George Moore as saying that he hoped all present day books would perish. Now comes Sir Hamilton Harty, the English conductor, with his musical opinion that, "In the last ten years or more nothing has been written that really repays the amount of money and time spent on its production."

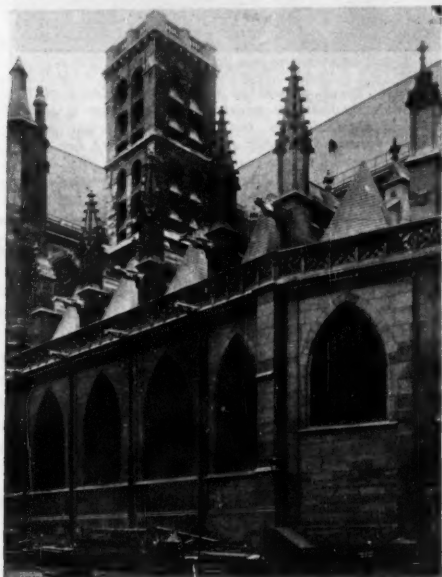
Alberto Jonas, pianist-pedagogue, sends us a postcard from Constantinople, written in Turkish. What is it he is trying to hide from us? We know only two Turkish words, Nougat and Fatima. We used to know, too, the Turkish word for police, but at this moment we cannot recall it. It was something like Bashkirtseff, but of course that isn't it. Marie Bashkirtseff was the first female Channel swimmer, or something, wasn't she?

"Weather fair; critics hardly ever are," M. B. H. postcards from Zurich. Critics who are unfair cannot help it. Impartiality is a quality of character rather than the product of a deliberate purpose.

Sir James Barrie remarks: "The one place where the immortals are never seen is at the top table." Of course not. They are seated at the Steinway piano. (This is a paragraph for pianists.)

E. Robert Schmitz, the French pianist, is to give concerts next year in Java and Sumatra. He denies indignantly that he is making a piano transcription of Bach's Coffee Cantata for the tour.

LEONARD LIEBLING.



THE CHURCH OF ST. GERMAIN L'AUXERROIS IN PARIS.

At midnight in August, 1572, the bell in the square tower of this church St. Germain l'Auxerrois in Paris was rung as a signal to begin the massacre of St. Bartholomew, which furnished the subject of Meyerbeer's *Les Huguenots*. (Photographed for the MUSICAL COURIER by Clarence Lucas.)

who was received by a high-hatted and dress-suited delegation, and regaled with speeches and the national anthems of America, England and France. The version of The Star Spangled Banner, minus three leading tones in the melody, in allegro spirito tempo, and consisting of a triple repetition of the composition, stirred up rather mixed emotions in the patriotic breasts of the Americans present, most of them dodging an army of porters hurrying about with trunks balanced on their heads. However, we all stood at attention even if none was paid to us by the porters solely upon business bent. They did not seem to realize the greatness of Secretary Kellogg's mission in Europe—the signing of the international pact to stop war.

We have just reached Paris and see nothing but visiting diplomats come here to sign the Kellogg pact. "And now that war is over," remarked one of the porters at the Hotel Chatham, "I think I shall get out my gun and oil it up. I had put it at the bottom of my refuse closet where I keep all my war medals."

Tonight Hallie Stiles, the American soprano, is to sing Manon at the Opera Comique, and we shall go, unless the streets are too crowded with several millions of Parisians celebrating the end of war.

Over here in Paris it seems doubly strange to come across this piece of news, which we found in our portfolio. It is from the Cabot (Ark.) Herald:

The all day singing held Sunday at the high school building was pronounced highly successful by all those attending. Singers from Cabot, Little Rock, Beebe and all neighboring communities were out with their well filled lunch baskets and their voices well tuned for the affair. It has been said that Cabot could not put over a thing of this kind, but we did! Now that the ice is broken, let's cooperate, wake up and do something that will furnish some good clean

Tuning in With Europe

Exclusive to This Column

The accompanying photograph commemorates a remarkable musical project, namely, the erection of a concert hall on Mont Blanc, to be begun as soon as weather conditions permit. Seen from left to right are W. J. Turner, Britain's famous mountaineering poet and critic; Artur Schnabel, at this moment the world's highest (brow) pianist; Marguerite Macintyre, the billion-heiress, who is going to finance the project; and Cesar Saerchinger, who scoops the

world on this unique piece of news. Mont Blanc is visible in the background.

Fifty-fifty

Mussolini in his all-embracing wisdom has decreed that all concert programs given in Italy must be fifty per cent. Italian. What a splendid idea, especially for string quartets, trio organizations, Lieder singers and pianists!

Musical researchers will have to get busy, and musicologists may soon discover that Beethoven, Chopin, or Schubert were half Italian. Failing this, (Continued on page 26)



ON THE SITE OF A NEW CONCERT HALL.

Left to right: W. J. Turner, Britain's mountaineering poet; Artur Schnabel, eminent pianist; Marguerite Macintyre, Scotch heiress, who is going to erect the new concert hall; C. Saerchinger, who has "scooped" the world on this unique piece of news.

A TRIBUTE TO VICTOR HUGO

Victor Hugo's name is written all over the plan of Paris and its suburbs, but what right has he to a column in the *MUSICAL COURIER*? He was not a musician; he did not care for music; he admitted, however, that music was the least disagreeable of noises. Chopin, of whom we musicians think so much, is said to have found no interest whatever in paintings. His dear friend and admirer, Eugene Delacroix, was a passionate champion of the music of Chopin. But Chopin was not touched by the art of his friend. Pictures meant no more to him than music meant to Victor Hugo. Nevertheless, they were both great men.

The famous novels and romances of Victor Hugo have had perhaps the least direct influence on music and musicians. But the dramas of Victor Hugo have been enacted on every operatic stage in the world. Verdi's opera *Ernani* is a musical setting of Hugo's drama *Hernani*, and one of the most famous of all the Verdi operas—*Rigoletto*—is a setting of Victor Hugo's drama *Le Roi s'amuse*.

Mendelssohn wrote an overture and some choruses for Victor Hugo's *Ruy Blas*. Mendelssohn pretended to despise the overture, after he had written it. But it had considerable vogue in the concert room some years ago.

In Germany it is said that the finest of all the symphonic poems of Liszt is the so-called *Berg*

des ailes (If my verses had wings). The musical setting by Reynaldo Hahn is widely known.

Those who can read French will scoff of course at my translation. But the verses which I submit herewith will convey a good deal of the spirit of the original Hugo lyric to those to whom French is unintelligible. I have chosen to write good English verse rather than to give a strictly literal translation.

My soft and fragile verse would fly
Into your garden fair
Like music from the lark on high,
Had it but wings to dare.

Like rays of light my words would soar
And sparkle through the night
Beside your hearth and through the door
If, like the soul, they might.

To be near you, so pure, so true,
My verses night and day
Would hasten, if, like love, they knew
The undiscovered way.

In the middle of the magnificent Avenue Victor Hugo in Paris is a splendid monument bearing aloft the poet's head. I chose for the subject of my photograph the western side of the base, showing a bronze panel representing Hugo imagining, as it were, the characters in the drama behind him. And while I arranged my camera on a wet and wintry afternoon, two little birds perched on the stone before me and made a twittering music amid the hubbub of the traffic, like the lyrics of the poet among the discordant noises of the humdrum world.

C. L.



Photographed for the *MUSICAL COURIER* by Clarence Lucas
ONE OF THE FOUR SIDES OF THE BASE OF THE
VICTOR HUGO MONUMENT IN PARIS.

Symphony, otherwise Victor Hugo's *Ce qu'on entend sur la montagne*. And Liszt again turned to Victor Hugo for the story of *Mazeppa*, another of his symphonic poems for orchestra.

La Esmeralda was intended as an opera story, and no other work of Hugo's has had so much music composed for it.

John Towers gives no less than sixteen composers of music to *Esmeralda*. They are: V. Battista, Louise Bertin, F. Campana, Campo y Solar, A. S. Daromyzhsky, C. A. Franck, W. H. Fry, F. Labeau, W. C. Levey, A. Mazzucato, F. Mueller, A. Pellet, J. M. X. F. J. Poniatowski, E. Prevost, A. Goring-Thomas, W. Wetterhahn.

Victor Hugo was not only a novelist and a dramatist. He was also a lyric poet. Perhaps no French poet of modern times has written so many lyrics suitable for songs. And the composers have made many melodies for them. Who has not heard Gounod's charming and delicate *Quand tu Chantes*? The first verse ends with: *Chantez toujours* (Sing always). The second verse ends with: *Riez toujours* (Laugh always). And the third verse ends with: *Dormez toujours* (Sleep always). The poet shows that he has the light hand of a lyric writer as well as the strength of a tragic dramatist.

One of the most delightful lyrics to be found in any language is the little poem: *Si mes vers avaient*

IS ST. LOUIS A PLACE TO "PASS UP"?

In another column a letter from F. E. Wright is printed, asking the cooperation of the *MUSICAL COURIER* in an effort to give St. Louis more pianists. St. Louis, it seems, is, in the opinion of our correspondent, a place to "pass up," so unmusical that concert artists fight shy of it.

But how is the *MUSICAL COURIER* to give aid except by advice, such advice as will apply to every town or city in the country, a mere truism? If St. Louis, or any other city, does not want musical artists to visit it, it has merely to refuse to patronize them.

Artists do not, and should not, be asked to play for nothing. Artists are worth just exactly what their drawing power makes them worth in places where their art is understood and appreciated. Why should they go where their art is not understood and appreciated? If pianists do not go to St. Louis it is probably because St. Louis does not support the pianists. If Rosenthal went "clear out to some little Kansas town to give a recital and passed St. Louis up" he must have had a reason for it.

And the reason, obviously, is the same that keeps other pianists away from St. Louis. "It seems," says our correspondent, "that St. Louis has a very bad reputation of not being much of a music center." Well, if that is so, whose fault is it and what is anybody outside of St. Louis going to do about the matter?

The only people who can accomplish much in any community are the people who live there, aided, occasionally, by visiting managers who stimulate their interest. The Community Concerts Corporation is doing that very thing. Perhaps Dr. Spaeth should have a look at St. Louis?

TO CELEBRATE ANNIVERSARY

On December 11 the Cleveland Orchestra will celebrate its tenth birthday. On the same day Sokoloff celebrates his tenth year with the orchestra. There have been no changes of conductorship during that time. Whatever the orchestra is, Sokoloff—and Adella Prentice Hughes, the manager—have made it. And looking back upon their work and the result of it, they must surely be satisfied. The orchestra they have made is a great one. It holds its own with the other great orchestras of America. It shines on visits to New York, fearing no comparison with the orchestras of the great metropolis. It travels far and wide, even going beyond the confines of the United States, and wherever it goes it is heralded as the real thing. Congratulations will be in order December 11, and are made doubly sure by being tendered well in advance.

ANOTHER MUSICAL COURIER "BEAT"

"Vienna has a pleasant surprise awaiting her tomorrow morning," says the *New York Times* of September 4 in announcing the proposed visit to that city next spring of the Dayton Westminster Choir. The news came by "wireless" to the *New York Times*. Before reaching New York that particular wireless message must have visited Mars, Venus,



A RARE PICTURE OF JOSEPH JOACHIM

The music stand, a part of which can be seen at the right, suggests that the great quartette leader is seated with his associates in the Joachim Quartet, which from its founding in 1869 till shortly before his death in 1907 occupied a pre-eminent position in the chamber music world. The picture is from the collection of Mme. Maia Bang Höhn.

Neptune, Saturn and a few dozen more terrestrial bodies, because the news it contained was published in the *MUSICAL COURIER* of August 23, and again referred to in the issue of August 30. Vienna was pleasantly surprised when the August 23 issue of this paper reached Vienna (and, dear *New York Times*, it does reach Vienna and every other city of any importance in the world), and if she is surprised at the belated "wireless" news in the *New York Times* it will probably be over the belatedness and nothing else.

TUNING IN WITH EUROPE

(Continued from page 25)

the Italian modernists will have to redouble their output. And the Italian public will discover that music is not merely a pleasure to be enjoyed, but a patriotic duty to be endured. There is nothing like healthy political interference to put music on the right road.

* * *

Yodling verboten!

Another of the Duce's ukases makes yodling on Italian soil an offence against the state. Poor Tyrolese! How will they be able to express their joy over being Italians?

* * *

Honors Going Cheap

In an advertisement in the *Deutsche Allgemeine Zeitung* of Berlin, a German municipality offers an "unexceptionable benefactor of good reputation" its "highest honor," the honorary citizenship, for the cash sum of \$300,000, which sum is needed for the preservation and enlargement of its orchestra. The German people have always been famous for their tact.

* * *

The Uses of Genius

The other day we saw and heard a vitaphone film of the great Schubert centenary celebration in Vienna. We saw tens of thousands of people standing bareheaded before the City Hall listening to the C major symphony; we heard their deafening applause. And then we saw and heard the President of the Austrian Republic delivering the great ovation of the hour. We expected a noble eulogy of Schubert's genius. What we did get were some more or less profound remarks about "Fremdenverkehr"—i. e., tourist trade. And we realized for the first time why Franz Schubert had lived and died poverty-stricken in Vienna.

* * *

Long Live Propaganda!

The great Vienna Sängereisen is over. The Viennese citizens have earned \$10,000,000 in three days. The great national industry of Austria has been discovered and Vienna need never die. As for the Anschluss—the union of Austria and Germany—it is more remote than ever. For what would be the excuse for Sängereisen if it ever became a reality?

C. S.

Musical Courier Forum

Pianists Wanted

St. Louis, Mo.
August 17, 1928.

To the Musical Courier:

I am writing to solicit your assistance or co-operation—unofficially—to induce more pianists to come to St. Louis this coming season, and also in the future, than the usual small number that comes here—usually one or two, never more.

There are two pianists I personally should very much like to hear: DePachmann and Rosenthal, whom I have not heard as yet. These men have been here in recital a number of times but I have not had the opportunity of hearing them. I do not know whether they are either of them in this country at present, or are likely to be here next season or in the near future; but at any rate, I certainly hope I shall have the opportunity of hearing both of them before they leave the concert stage, as, from what I have heard and read about them, they are two of the greatest living pianists.

It seems that St. Louis has the very bad reputation of not being much of a music center, and for this reason it has been assumed by musicians generally that St. Louis is a place to pass up. A year or two ago Rosenthal went clear out to some little Kansas town to give a recital and passed St. Louis up entirely that season; this is inconceivable to me. There are plenty of people in St. Louis who are great music lovers who would attend every piano and violin recital by any musician worthy of the name, who could give a good concert; and I have heard many persons here lament the fact that so many musicians of note pass St. Louis up on their tours throughout the country.

Could you not use your influence to induce more musicians—pianists and violinists—to come to St. Louis? Some of us are sick and tired of the infernal jazz—we hear it at the picture theaters incessantly, and we never hear any music worthy of the name "music" except when we attend symphony concerts, or the recital of some professional musician at rare intervals.

The undersigned is a profound lover of good music and has never tired of the old classics, and is especially fond of good piano and violin music, performed by a master of those instruments.

You people in New York probably hear more piano, violin, orchestra and other music in one month than we do here in the west in several years. In perusing the columns of your publication last year I counted at least twelve piano recitals in New York in the month of February,—and I don't believe we have had that many piano recitals here in the last twelve years. At best it hasn't been more than three over that number in ten years. So you can see that we here in the "far west" have not as yet had time to tire of good music played by professionals.

Anything you people can do toward using your influence with the musicians or the musical bureaus to get pianists and violinists to stop off at the "insignificant, unimportant cow-path" of St. Louis, would certainly be appreciated by an "old fashioned lover of the immortal classics," which to me contain more and greater beauties with each hearing of them.

Hoping I have not trespassed too much upon your time in writing you in this strain, and that you will appreciate what good music means to those who like it and seldom have an opportunity of hearing it,—and that you will use your influence in the musical field to foster the cause of good music in this country, and send us some "music masters" equipped with the powers of interpretation of the old masters,—I remain,

Yours for the cause of good music,
(Signed) F. E. WRIGHT.

The Votone for School of Voice Hygiene

Dr. John J. Levbarg, laryngologist and voice expert, expects much from the use of the Votone in his School of voice hygiene. The new apparatus has been constructed for him by Dr. S. Baruch, former chief of Federal engineers, and a leading expert on talking and moving picture photography and voice recording.

The Votone permits singers and speakers to hear their utterances as they are being recorded, thus showing any vocal defects, as well as slurring of consonants, fogging and veiling of vowels, lisping, nasalities and stuttering. The instrument should prove of great value in the radio and talking-movie field as a preliminary tester and a means of eliminating unqualified candidates.

Dr. Levbarg specializes in the training of singers and speakers who desire to devote themselves to radio and talking-movie work. He has had great success in treating

cases of defective voices and speech. The school is now organizing classes for the fall and winter.

Incoming Musical Lights

Passenger lists of the incoming transatlantic liners indicate that the fall stir in the musical world is about to begin.

Max Bloch, Metropolitan Opera tenor, returned to New York on the S. S. Karlsruhe, which also brought back to town the Mozart Society of New York and the Liederkreis Society of Elizabeth, N. J., which attended the tenth German Saengerbundfest in Vienna. Mr. and Mrs. Harvey Gaul were also on the Karlsruhe.

The Majestic brought Alfred Hertz, director of the San Francisco Symphony Orchestra, and Giulio Setti, of the Metropolitan, came home on the Conte Grande.

All this was within the space of a few days.

Munich Festival

(Continued from page 7)

odds, fair play in the true sense is out of the question; the outcome of the battle is predestined and could, at least, to Lohengrin, not for a moment appear doubtful. I repeat: Telramund acts in good faith, and even after his defeat he is still convinced of the righteousness of his purpose. He is defeated by one, who according to his supernatural origin and the powers of foresight with which he is invested, must have known not only the outcome of the battle, but who also must have been aware of Telramund's apparently just grievance. Yet Telramund, after his defeat, is outlawed and thus driven to desperation, which finally ends in destruction.

There is a piece of cruel injustice in this, a damning blow to all dramaturgical logic, laws and reasoning. Lohengrin should never have gone into combat with a simple mortal. I cannot admire him; somehow my sense of justice feels itself insulted.

Nevertheless, I will not gainsay the effectiveness of plot, action and music for minds not tortured by dramaturgical scruples.

THE NIBELUNGEN RING

The big event of the festival was, of course, the production of the Ring. Here, too, many scenic improvements have been made and gradually something like perfection in the matter of modern technical appliances is being reached. In fact the Munich Opera has, without curtailing Wagner in his scenic demands, developed its own style of production, based on its own ideas in regard to a highly original and impressive mise-en-scene, which is one of the great attractions of the festival. Of course, there is some grumbling among some of the older generation of Wagnerites, perhaps because that pitiful mechanical bird in Siegfried, the grotesque ram in Walküre and the two poor old ravens in Götterdämmerung have ceased to put in their embarrassing appearance; but there are still enough precious zoological specimens left in the Ring. And why, when everything moves according to the laws and standards of evolution and development should the most modern technical inventions, which almost invariably are identical with improvements, not be applied to the most complicated of operatic productions? Many hitches formerly almost unavoidable have thus disappeared, and the scenic pictures as a whole have decidedly gained in impressive grandeur. Wagner, as a romantic naturalist, would surely have congratulated the inventors of the plastic stage settings, or the marvellously perfected swimming and diving apparatus in the first scene of Rhinegold, had he lived to see them.

A GREAT WAGNER CONDUCTOR

Hans Knappertsbusch, the conductor, has developed into one of the great interpreters of the Ring. Sometimes his youthful enthusiasm may still lead him to explosive dynamics, to overstrained orchestral ecstasies at the expense of the singers; but still more often his interpretation reaches sublime heights, as for instance in the second and third act of Walküre or, in the entire Götterdämmerung. In the matter of detailed orchestral expressiveness he is an absolute master. Local cliques still use him now and then as a bone of contention, but Knappertsbusch serenely goes his own way, a way which is leading him to the front ranks of modern conductors.

A SPLENDID CAST

Among the truly great features of the Ring presentation were Wilhelm Rode's great and well-nigh incomparable Wotan, Gertrud Kapel's Brünnhilde and Curt Taucher's Siegfried. Of these three artists Gertrud Kappel commands my particular admiration. I remember her when her voice was still of very problematic nature, inflexible and not particularly pleasing in quality, her acting not above a fair average. Today her voice is an instrument of glorious sound, full of warmth and ecstasy, her acting, especially in Walküre, of superb superiority.

Not less great in regard to beauty of voice, vocal style

News Flash

Warren Gives Final Summer Concert at Madison

(By special telegram to the Musical Courier)

Madison, N. H., Sept. 3.—Theatre of the Majors' last concert took place September 2 with Olga Warren and Stuart Ross in joint recital. In fine program, well rendered, pleased large audience. Warren.

and histrionic display are Luise Willer's Fricka and Waltraute. Willer has risen from the ranks of a chorus-singer to one of the great contraltos of the German opera stage. Heinrich Knot's vocally splendid Siegmund is known of old, as are Paul Bender's grim and impressive Hunding, Karl Seydel's inimitable Mime and Hermann Wiedemann's truly demoniac Alberich. They all are among the chief supporters of our Ring ensemble. Hermann List was a bit disappointing as Hagen, not vocally but in regard to acting. Maria Nezdal, a new acquisition among our lyric sopranos, although gifted with an unusually fine voice, has not yet the artistic stature for a Sieglinde in a festival performance.

MUNICH FINDS HERSELF AGAIN

On the whole, this year's festival gave ample proof that the Munich Opera is again nearing those sublime heights, especially in regard to the presentation of Wagnerian opera, which it occupied before the great war, and which has made the Bavarian capital the Mecca of serious Wagnerites and music lovers in general. Again crowds from all corners of the globe were gathered in this beautiful city, foreign languages, principally English, were largely predominant among the festival audience.

THE MOZART PERFORMANCES

Of the splendid success of the Mozart performances I have already spoken in a recent letter; I have only to add a flattering report about one of the most perfect presentations of Così Fan Tutte that could be imagined. This work, too, has been equipped with a new and most charming set of scenery by Leo Pasetti; Joseph Geis, otherwise known as one of the greatest impersonators of Beckmesser, acted as stage manager with decidedly original and highly humorous ideas. Knappertsbusch conducted with great care and delicacy, being supported on the stage by a perfectly matched cast, comprising Fritz Krauss, Heinrich Rehkemper, Felicie Mihacsek, Luise Willer, Elisabeth Schumann and Berthold Sterneck. Nothing more charming and amusing than the artistic display of this exquisite ensemble can be imagined, and the imbecility of the plot was completely forgotten in the pleasure afforded by an immaculate performance.

ARTISTIC AND FINANCIAL SUCCESS

The audience appeared on all occasions sincerely enthusiastic, and as almost all the performances were completely sold out—the Mozart cycle long in advance—it may be taken for granted that the financial success equalled the standard of all around excellency reached in this 1928 festival.

ALBERT NOELTE.

Obituary

HENRY BENTEN

Henry Benten, well known violin maker and artist, died in New Orleans, August 25, after a brief illness. He was seventy-two years old and had been a resident of that city for thirty-five years, originally coming from Nakel, Posen, Germany, where he was born. In 1921, Jan Kubelik became interested in Mr. Benten's reproduction of famous old violins. Other artists who visited his shop and admired his handiwork were Fritz Kreisler, Jascha Heifetz, Paul Kochanski, Adrian Freiche, Hubermann, Henri Guérineau, Albert Spalding, Carlos Sedano, Felix Salmon and Carl Christensen.

Henri Guérineau played on practically all Benten's instruments and was permitted, at will, to use his most famous violin for weeks at a time, although it was not for sale and regarded as priceless.

Pictures of the Munich Mozart-Wagner Festival, designed by Leo Pasetti



The first act of Lohengrin.



First scene of Act III of Götterdämmerung.



Last Scene of Act III of Siegfried.

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Buhlig's Successful Master Classes

Richard Buhlig, who suddenly cancelled engagements in Europe in the spring owing to urgent demands to teach in California this summer, has concluded his master class in Berkeley with signal success. He played for the class at several of the sessions and spoke on different subjects related to aesthetics and the philosophy of music. Among the large number of listeners assembled at these classes were many writers and artists, as well as representatives of the academic



LOUISE MACPHERSON AND CLAIRE ROSS
WITH RICHARD BUHLIG

in Berkeley, Cal., where they were members of his summer masterclass. These pianists are specializing in music for two pianos, and played a very successful recital in connection with Mr. Buhlig's class.

world of the University of California. Mr. Buhlig has now proceeded to Los Angeles, where he is conducting a similar six weeks' class. This will take him to the middle of October, when his concert tours begin on the coast and continue through the west and middle west to the east. He will be in New York after November 15 to fill eastern engagements and teach until the spring.

Neva Morris Pleases Folks from Six to Sixty

Neva Morris, chanteuse, recently gave one of her "pleasing programs for folks from six to sixty" at Wickliffe Manor, Youngstown, Ohio, and the excellent impression she created will be evident from a perusal of the following excerpt culled from the Youngstown Telegram: "With birds twittering in the overhanging trees, the first number, Birds in Our Garden, an original bit of fantasy, simply melted into the background of the manor and became a part of the very place itself, the intense stillness of the audience being ample proof that Mrs. Morris has the gift of transporting her hearers into the realms which she creates. She weaves an entrancing story in song and recitative reading. For the 'garden' story, Mrs. Morris was her natural self, girlish and pretty in a gay summer costume, and was quite transformed in the following numbers: A Chinese Fantasy and In Overalls, after the manner of Huckleberry Finn. As a Chinese girl, she was quite Oriental in white satin trousers and embroidered blouse, black wig and heavy eyebrows making her the required brunette, while a red wig and overalls served to bring to the admiring audience a sure enough 'Huck.' The Chinese story was written by Mrs. Morris and much of the reminiscing of 'Huck' was woven around Wickliffe Manor and the audience."

Included among other summer engagements for this talented artist were appearances before the Pittsburgh Country Club, the Allegheny Country Club and the Pittsburgh Order of the Eastern Star.

Lamont School Reopens September 9

The Lamont School of Music, of Denver, Colo., of which Florence Lamont Hinman is founder and director, will open its fall term on September 9. The regular school year consists of two terms of twenty weeks each, besides which there is a summer master school of six weeks. There are five distinct courses offered at the Lamont School of Music—the juvenile, preparatory, normal, artist and Bachelor of Music courses, and the master or post-graduate course. The school is empowered by the State of Colorado to grant the degrees of Bachelor, Master and Doctor of Music, courses on a collegiate basis being given in connection with the University of Denver. Instruction is given in harmony, history of music, terminology, English, psychology, ensemble work and many other subjects besides the major one of some particular instrument. Artist pupils in all departments are prepared for positions as teachers, as well as for church, concert and stage work. Each member of the faculty provides one full and one partial scholarship in his department, making sixty from this source, in addition to which there are many others donated by individuals. During the year several pupils' recitals are given, and the students also have opportunities for appearances over the radio and as members of the Treble and Bass Clef clubs, directed by Mrs. Hinman, and of the Civic Symphony Orchestra, conducted by Horace Tureman of the Lamont School.

Pennsylvania Grand Opera Engages Florence Rudolph

The director general of the Pennsylvania Grand Opera Company, Francesco Pelosi, announces that Florence Rudolph has been engaged as prima ballerina of the company for the 1928-29 season in the Academy of Music, Philadelphia. For several years Mlle. Rudolph was associated with the Metropolitan Opera Company and at times substituted for Rosina Galli. Her first appearance in Philadelphia with the Pennsylvania Grand Opera will be with Mikhail Mordkin in Aida, the opera with which the company will open the season on October 10. Mlle. Rudolph also will appear with the company on tour.

Dr. James M. Tracy Dead

Dr. James Madison Tracy, organist, pianist and music teacher, died at his Denver, Col., home on September 3 at the age of ninety-one. He is said to be the oldest living pupil of Franz Liszt, under whom he studied in Weimar.

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BARBARA MAUREL
photographed at the races at Le Touquet, France. The mezzo-soprano returned to New York on the Majestic on August 21, to begin what promises to be a very busy season.

Critics Unanimous About Leginska

Leginska and her Boston Women's Symphony Orchestra carried away flying colors at the Conneaut Lake Music Festival recently. Critics from various cities spoke in favorable unison of both conductor and orchestra. The following is a heading of a Greenville, Pa., daily: "Leginska Displays Rare Ability as Leader of Music Festival—Enthusiastically Received as Director of Boston Women's Symphony Orchestra—Scores Great Hit at Fourth Annual Festival—Held the Audience Spell-Bound."

In commenting upon the presentation of Faust in concert form, the Meadville, Pa., Republican is quoted:

"The presentation of Faust in concert form, one of the most popular operas given on the stage today, was enthusiastically received in the Temple of Music, Conneaut Lake Park, Monday evening, as the opening program of the fourth annual Music Festival given under the auspices of the Festival Chorus of the Middle East. The appearance of Ethel Leginska, one of the world's foremost conductors, directing the Boston Women's Symphony Orchestra, brought a great applause which she acknowledged gracefully."

"The first part of the evening's program was given over to three selections by famous composers played by the Symphony Orchestra with the dynamic Leginska leading. She held not only her orchestra, but her audience at her finger tips and the applause that greeted her expressed only feebly the real enthusiasm of her listeners. In each number Leginska was vivid and picturesque and gave every bit of magnetism and energy to the performance."

The Tribune-Republican remarked that "Ethel Leginska and her Boston Women's Symphony Orchestra again held the audience spell-bound," adding "Miss Leginska's piano concertos gained their usual splendid response." The Pittsburgh Post-Gazette wrote in part: "The Boston Orchestra conducted by Ethel Leginska and the soloists who are leaders among well-known artists, all make up programs of unusual interest and attractiveness."

Said the Williamsport Sun: "Ethel Leginska, the marvelous and temperamental conductor, is remarkable as a pioneer in women conductors and is considered by many critics to be the most wonderful woman in the world. Early in the music week, she played the Mendelssohn concerto and conducted from the piano, an astonishing feat which elicited so much applause that it had to be repeated. The outstanding event of the festival was Leginska Day, when the artist appeared in her triple role as soloist, composer and conductor."

Banff Festival Held Last Week

The Highland Gathering and Scottish Music Festival at Banff, Alberta, with headquarters at the Banff Springs Hotel, opened last week on August 31, and continued to September 3. Initiated last year under the patronage of the Prince of Wales, this festival has quickly established itself as a Canadian institution, with regimental piping contests, athletic games, folksongs and Highland dances—all as old as Scotland herself. Notable among the musical features arranged by Harold Eustace Key, musical director of the Canadian Pacific Railway, is the special performance of The Jolly Beggars, a cantata with text by Burns and music by Sir Henry Bishop. Prof. R. S. Rait, Historiographer Royal of Scotland, has collaborated in the presentation of a new ballad opera dealing with the court of James V. At the daily concerts in the hotel ballroom notable Canadian artists will sing the folksongs of Scotland, and Scotch-Canadian lassies will join their laddies in the Highland fling, the sword dance, the sailor's hornpipe, the Scotch reel and the graceful seann triubhas. —E.-S.

Palmer Christian in the West

Palmer Christian, American organist, and head of the Organ Department of the University of Michigan at Ann Arbor, spent the month of July in Los Angeles, where he held a course in organ playing under the auspices of the University of Southern California College of Music.

After a few days spent in San Francisco and Carmel-by-the-Sea, Mr. and Mrs. Christian departed for Colorado and New Mexico, where they expected to remain until early in September.

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INFORMATION AND BOOKLET ON REQUEST

Music and the Movies

Notes

The Singing Fool, Al Jolson's second Warner Brothers' picture, will start the new film regime at the Winter Garden some time this month. The opening will be a red letter occasion and Jolson himself is one of the composers of Sunny Boy, which he will introduce for the first time on the Vitaphone.

The Tempest, with John Barrymore, is going strong at the Rivoli, and Emil Jannings in The Patriot is also drawing large audiences to the Rialto, this being called his greatest picture.

Owing to Photophone synchronization, the premiere of De Mille's Godless Girl, which was scheduled for the Gaiety, has been indefinitely postponed.

Roxy's

For musicianly orchestral playing, effective singing and dancing, beautiful girls and costumes, appropriate scenery and striking lighting effects, the programs at the Roxy Theater would be difficult to surpass in a motion picture theater. The offerings this week are no exception to the rule. The first number is an organ solo, following which the orchestra plays the Orpheus overture, with a special violin cadenza by Erno Rapee played by the first violinist. Then comes an artistic presentation of Irving Berlin's Roses of Yesterday, in which the grouping of some of the Roxy dancers is particularly effective. Following the Magazine and Fox Movietone Newsreel, is the most pretentious number on the program, A Tale of Araby, which is a dramatic and musical episode after the manner of A Thou-

sand and One Nights. A huge cast is used for this presentation, and it is evident that no pains have been spared to make the offering artistic as well as spectacular. This episode forms an appropriate introduction to the feature picture. It is entitled Fazil and is the story of an Arabian Prince who succumbs to the charms of a Parisienne and marries her. Then follows the portrayal of the clash between Eastern and Western customs and traditions.

The Paramount

The Water Hole, described as "a screen drama" by Zane Grey, proves to be a good comedy at the Paramount this week. Richard Jones is given credit for the directing, and has done an excellent job. Nancy Carroll reveals a flair that should make her desirable for comedies. She is a "comer." Jack Holt and John Boles are in the cast.

On the stage one sees Parisian Nights, a revue of the boulevards of Paris, the first John Murray Anderson production since his arrival home from Europe. The Williams Sisters, George Dewey Washington, Rex Mara, Henry Mack, Gretchen Eastman and others take part along with Paul Ash, the stage band, Jesse Crawford, and other novelties. It is an excellent bill.

Music on the Air

AN ANALYSIS

Many and diversified opinions have been expounded the last two years as to the low frequencies of radio music. Nothing definite had been ascertained as to what are the actual low frequency requirements of amplifiers and speakers. The Hiller Audio Corporation realized that the root of the matter lay in the amplification and production of low frequencies necessitated by the transmission of music, so they took the subject in hand and analyzed the most popular musical orchestrations and ascertained the lowest frequencies which appeared in these selections. Their analysis resulted in the following findings:

With the exception of the piano and the organ, the most prevalent lowest frequency in orchestrations was found to be approximately 48 cycles, with infrequent depths as low as 40 cycles. Frequencies of 53, 60, 64 and 72 cycles were prevalent for the bass viol, bass tuba and bassoon. The kettle drum, of course, is included, but its fundamental frequency depth is only approximately 80 cycles. In jazz renditions the lowest necessary frequency was 42 cycles, since in very few cases did the piano accompaniment reach below this. As far as piano selections were concerned, 30 cycles appeared in a few cases, but 36 and 40 were the lowest most prevalent in the popular rhapsodies and marches. The organ, of course, stands alone in its class. The fact that it produces 16 cycle notes is of no particular interest, however, as this is practically inaudible, being felt more than heard. The difference between 16 and the most prevalent piano and orchestra low frequencies is a matter of perhaps one octave, and since organ music is seldom broadcast in comparison with piano and orchestra numbers, the low frequency ranges of the last two groups of instruments can be considered as criterions. As such, these engineers believe that the lowest necessary frequency to be amplified can be considered as approximately 40 cycles.

ON TURNING THE DIAL

AUGUST 27 TO SEPTEMBER 2.—After an absence of a week, returning to the radio was like a home-coming. It is true that some habits become indispensable. Sharply at eight we had our ears tuned for the WOR broadcast of what we looked forward to as an entertaining musicale. Florence Gilmore had promised to give some modern French songs. If there is one school adapted to the evasive quality of the moderns it is the French. It also needs the type of voice Miss Gilmore has—the coloratura; fortunately this singer also embodies warmth and color with her purity. The close of the Philharmonic concerts for the summer ended one of the rare treats of the hot months. The NBC is to be thanked for its cooperation in providing those unable to attend the open air series a worthy attraction. Schumann's Symphony was played with a romantic charm by Van Hoogstraten and his men. Wednesday was an interesting day: The Philco hour always is deserving of comment, just as is the Palm Olive hour, because of the artists associated with the attractions. In the latter, Miss Palmer executed the aria from Romeo and Juliet with precision and beauty; the lilt of this French gem keeps it from becoming hackneyed. Miss Dragonette is, of course, one of the most popular of radio stars; her name spells something of interest whenever it is billed, and the Philco people place her well when they associate her with the works of Herbert, as on this night. Before tuning in on a political hearing on Thursday, we enjoyed the Levitov orchestra on WOR and the Negro spirituals arranged by Shilkret on the Maxwell concert; both these orchestral ensembles stand for musical enjoyment. Erva Giles added her bit with the old timer, Hear the Gentle Lark. From a standpoint of execution Miss Giles did her part admirably; her voice was flexible and she was accurate in the roulades, but what happened to the high notes of the cadenza? They

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are really the reason for the song, and the lack of them makes the musical skit fall flat. In the Atwater Kent program the Sittig Trio and Graham MacNamee provided a change. The baritone has had one of those sometimes-read-about rises to fame which makes one almost believe in fairy godmothers. It has been spectacular and of course has had its definite effect on Mr. MacNamee; he is now celebrated and he knows it. His singing, however, still has a certain charm and he has acquired confidence. No doubt his program on this evening was heard by many and enjoyed from various angles.
MARGHERITA TIRINDELLI.

Chicago Movie Musicians Strike

The controversy between the Chicago Federation of Musicians and the Chicago theater owners over the new schedule of prices demanded by the union resulted in a strike which started on September 3, the day after the expiration of the old contract. As a result about 300 of the neighborhood motion picture houses operated without music and will continue to do so until some adjustment can be made. The De Luxe were not affected by the strike, as their contracts with the union have still a year to run. The strike is likely to spread sympathetically to the other unions connected with the theaters.

Through the commissioner of conciliation, B. M. Marshman, the U. S. Department of Labor has offered to mediate in the strike. Jack Miller, president of the Exhibitors' Association, has accepted the proposition, but up to September 4 no reply had come from James C. Petrillo, president of the Federation of Musicians.

Binghamton Institute Announces Faculty

The Binghamton Institute of Musical Art announces the engagement of Zofia Naimska, pianist and teacher, to head the piano department, beginning October 1. Mlle. Naimska is a pupil of Leschetizky and bears his unreserved praise and recommendation of her both as an artist and teacher. Other members of the faculty are Rose Jeanne Slifer and Eva A. Reinhardt for piano; Francis Frank and Paul A. Jackson for voice; Walter Griswold, Donald Charter and Raymond Gage for violin, and Mary DeNio for dramatic art. Opportunities for the study of all orchestral instruments are available through the cooperation of first chair men of the Binghamton Symphony Society. The directors of the Institute announce, as features for next season, an a capella mixed chorus and a students' symphony orchestra, both to be conducted by Francis Frank, conductor of the Binghamton Symphony Society.

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Jessie B. Hall Launches Campaign for American Opera Ticket Sale

The second season of the American Opera Company will begin October 1, in the Erlanger Theater in Chicago and run through four weeks. The tickets are arranged both singly and in seasons and the price has been lowered to below the regular theater scale. As Edward Moore of the Chicago Tribune says "It is good theater as well as understandable opera" and it is evidently going to be an outstanding success. The company is now in Chicago in intensive rehearsal under Frank St. Leger and Vladimir Rosing, this summer session being made possible by the

American Opera Society. Jessie B. Hall is managing the Chicago season and her suite of offices in the Fine Arts Building is a bee-hive of activity, since she not only is handling the ticket sale for the American Opera, but also has in hand her Kimball Hall series of recitals.

Dr. Sullivan in Europe

Dr. Daniel Sullivan, following a late sailing for Europe due to a busy summer of teaching, will tour for a while and then teach several pupils in Berlin, including Georges Baklanoff. Baklanoff will prepare programs for his forthcoming tour in America. Dr. Sullivan will return to New York on October 6 and re-open his studios on the fifteenth.

Liebling Male Quartet Signs Radio Contract

The Four Recorders (the Estelle Liebling Male Quartet) have signed a contract for one year with the Judson Radio Bureau and will broadcast weekly over Station WOR.

Orchestral Training for Boys and Girls

The Heckscher Foundation Symphony Orchestra, under the direction of Isidor Strassner, a member of the New York Philharmonic Orchestra, will begin rehearsals on Sunday morning, September 9. Three concerts will be given during the season. Any boy or girl desiring orchestral training is invited to join. Applications should be addressed to Isidor Strassner, director, at the Heckscher Foundation, New York.

European Operatic Tour for Pinnera

A cable from Europe from Fitzhugh W. Haensel, of Haensel & Jones, announces that he is completing arrangements by which Gina Pinnera will appear in opera in Germany next November, December, and the first part of January. Roles the artist will sing include Leonora in Il Trovatore, the title parts in La Gioconda, Aida, Norma, and La Forza del Destino.

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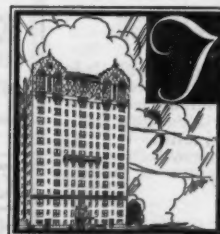
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which presented the *Pirates of Penzance* under the sponsorship of the San Antonio Musical Club, Mrs. Lewis Krems Beck, president, in the beautiful sunken gardens of Brackenridge Park. The principals were: Charles Stone, tenor of the American Opera Company; Betty Loneraker Wilson, soprano; Warren Hull, baritone; Gertrude Berry, contralto, and Louis Arbeter, bass. The two gentlemen in the foreground are David Griffin (with baton), musical and dramatic director, and Otto Zoeller, who trained the fine orchestra of high school students (an auxiliary of the club) for the accompaniment.

Frances Gettys' Remarkable Italian Successes

Frances Gettys, who possesses a lovely lyric soprano voice, is at present negotiating with Maestro Lucon, of Barcelona, to sing under his direction in the autumn at the Teatro Liceo of that city. She is about to leave Italy on a short visit to the United States.

Miss Gettys has sung with remarkable success both in opera and concert in Rome, Naples, Florence, Milan, and Terni. As Nedda, in *Pagliacci*, she was charming; in *Bohème* she was universally praised for her sympathetic, well-trained voice; as *Marguerite*, in *Faust*, she was in turn innocent, melancholy and dramatic, her singing of the *Jewel Song* being so flexible and brilliant that an encore was always the inevitable consequence and her blonde beauty being especially well adapted to the rôle. She is at her best as *Micaëla* and *Lucia*, but her portrayal of *Liu*, in *Turandot*,



FRANCES GETTYS,

as *Gilda* in *Rigoletto*, the rôle which she sang so successfully at the Teatro Eliseo in Rome.

is sufficient to move her audience to visible emotion; such is the depth of sentiment in the color of her expressive voice. She sang *Faust* (in French) at the Chateau Thierry recently and has appeared at concerts in Paris, the press being unanimous in their praise of her voice and artistry.

It is hoped that she will be heard at the Liceo di Barcelona this fall under the baton of Maestro Lucon. D. P.

Berlin

(Continued from page 12)

books of Hans Gerle (1533) and Bataille, the Spanish *Delphin de musica* by Narbonaez for 5,500 (\$1,375), 1,200 (\$300) and 2,800 (\$700) marks respectively. A copy of Couperin's *L'art de toucher le clavecin* brought 2,050 marks (\$1,525), Bach's *Clavierübung*, second part, no less than 6,100 marks (\$1,525); the seven parts of the Bach piano compositions in the original editions published by Bach himself were valued at nearly sixteen thousand marks (\$4,000). Mersenne's famous book, *Harmonie universelle*, Praetorius' historically important *Syntagma musicum*, Luis Milan Lute tablature of 1536 fetched 2,400 (\$600), 1,250 (\$312), and 4,700 (\$1,175) marks respectively.

Another famous German musical collection will shortly have to change ownership. Nikolaus Manskopf, a wealthy wine merchant of Frankfort who died recently, had in his life-time brought together a unique collection of musical

curiosities, books, criticisms, periodicals, portraits, sketches, programs, pamphlets, manuscripts, letters, costumes, different objects relating to the great masters, a collection of extraordinary historical value, which was always liberally opened to all musicians passing through Frankfort. The fate of Manskopf's musical historical museum is not yet decided, but it is hoped that the city of Frankfort will acquire the collection and thus prevent its being dispersed by auction sale.

HUGO LEICHTENTRITT.

Toledo Enthusiastic About George Liebling

Recently George Liebling gave a piano recital in Toledo, Ohio. The following day, Helen Wright Wilmington wrote the following:

My dear Mr. Liebling:
 I am honored to have your enthusiastic autograph—and hope that as a hostess I was not a failure. Everyone has been most enthused and delighted with your lovely concert. Your Waldstein was a thing not to be forgotten. It was orchestral in its profundity. Your Chopin was so dainty it fairly took one's breath away. We thoroughly enjoyed your speaking—it was not too long—and you gave us many interesting new conceptions of Liszt. I shall look forward to hearing you soon again.

Most cordially,
 (Signed) HELEN WRIGHT WILMINGTON.

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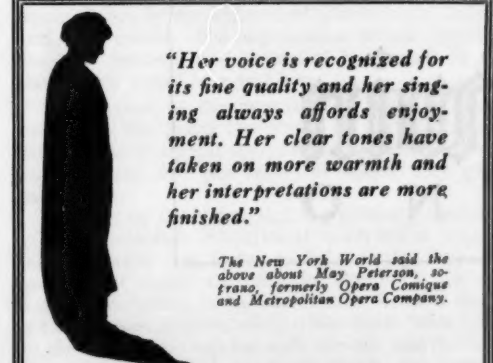
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Foreign News in Brief

A LUDWIG WÜLLNER FUND

BERLIN.—A committee has been formed to honor Ludwig Wüllner, the famous "voiceless singer," in connection with his forthcoming 70th birthday, on August 19th. The members, including Dr. Wilhelm Furtwängler, Bruno Walter, Felix Weingartner, Max von Schillings, Hermann Abendroth, Gerhardt Hauptmann and other prominent artists and music lovers, plan to raise a Ludwig Wüllner fund, the interests of which are to go to Wüllner and his two sisters, during their lifetime, and later to deserving musicians. The Prussian ministry of culture is to be the administrator of the fund. R. P.

COENRAD VAN BOS' DAUGHTER FOR AUSTRIA

GRAZ, AUSTRIA.—The Municipal Theater of this city has engaged Ery Bos, the nineteen-year-old daughter of Coenrad van Bos, as first dancer and ballet master for its opera season which will be resumed in September after an interruption of two years. Miss Bos is the youngest ballet master of Europe. P. B.

NEW OPERAS IN GERMANY

VIENNA.—The Universal Edition announces its schedule of new operas to be heard in Germany next season. George Antheil, now published by this firm, will be heard with a work to reflect "modern America," entitled Glare; the climax of the piece is a scene depicting the presidential election. Another opera with a 20th century topic is Machinist Hopkins, book and music of which are by Max Brand, a young Viennese; the piece will be first given at Duisburg. Egon Wellesz is setting to music his own operatic version of Shakespeare's Tempest. Wilhelm Grosz is completing an opera which takes place in a cinema studio and is named Achtung Aufnahme! Franz Schreker's new opera will be called Christophorus. Walter Braunfels has a fairy-tale opera entitled The Weird Wolf. Jenő Hubay's new opera is named The Mask. Ernst Toch, having completed his "opéra à la minute," Egon and Emilia, is now at work upon a piece called The Fan, the book of which is by Ferdinand Lion who wrote the Gardillac libretto for Hindemith. The Opera at Barmen is preparing a pseudo-novelty: Friedrich von Flotow's forgotten opera, Fatme. P. B.

POOR SCHUBERT

VIENNA.—The blessings of alleged Schubert reverence will now extend as far as Tientsin, China, according to an announcement just issued by the publishing firm of Karczag, of this city. The publishers proudly announce that Tientsin has just acquired the performing rights of Das Dreimäderlhaus—the original Viennese version of Blossom Time—and that publishers and authors have waived their royalty claims in order to make this homage to Schubert possible in spite of financial obstacles. B.

RUSSIAN OPERA COMPANY FOR SALZBURG

SALZBURG.—One of the important events of this year's festival will be the first appearance in Europe of the famous Operatic Studio of Leningrad. The company, numbering about 30 artists, will present Mozart's Bastien and Bastienne, The Cave of Salamanca (by Bernhard Paumgartner, the Salzburg conductor) and The Guest of Stone by Dargomishsky. The nationalistic press and parties are rather in an upheaval about this alleged attempt at a "Bolshevization of the Salzburg Festival." B.

KOENIGSBERG'S NEW INTENDANT

KOENIGSBERG.—Max von Schillings' candidacy having failed, Hans Schüler has been appointed Intendant of the local Municipal Theater. Schüler is the son-in-law of Franz Stassen, a German painter closely allied with the Wagner family of Bayreuth. He was general stage director of the Wiesbaden Opera and is still a very young man. R. P.

BAKLANOFF TO STAY IN CZECHOSLOVAKIA

PRAGUE.—The National Opera of Pressburg announces that Georges Baklanoff has become a permanent member of that theater for an extended period. The rather surprising engagement of so prominent an artist for this rather small town is accounted for by the fact that Baklanoff is permanently settled near Pressburg on a big, magnificent estate. R. P.

SUCCESSFUL DUTCH WORK DEDICATED TO SCHNÉEVOIGT

THE HAGUE.—Dutch composers are gradually coming into their own at Scheveningen and the work of Alex Voor- moten, one of the ablest of the younger school, always finds favor. His latest composition, Summerlied of 1928, dedicated to Schnéevoigt, was recently performed and met with considerable success. It is entirely different from anything I have previously heard from his pen and, although still showing strongly the influence of standard works, and being somewhat too long for its matter, is more personal and, at the same time, more national. His handling of the orchestra is confident and effective and in the latter part of the work one gets the same sensation of reposeful pleasure as in looking at the landscapes of the great Dutch painters. H. A.

THREE IMPORTANT MUSICAL CHANGES IN HOLLAND

THE HAGUE.—Prof. Richard Stronck, conductor of the Royal Choral Society, Excelsior, will retire at the end of this year. Anton Tierie will accordingly appear as guest-conductor at the annual performance (one of the pivot events of the musical season here) of the St. Matthew Passion, in March.

Dr. Johan Wagenaar has also resigned from Toonkunst and his successor, Dr. Pieter van Anrooy, been appointed.

Prof. Georg Schnéevoigt will retire from the musical directorship at Scheveningen at the end of this season. H. A.

Haensels Entertained by Gadski

Mr. and Mrs. Fitzhugh W. Haensel, now concluding a motor tour of Europe, after attending the recent Bayreuth Festival where they encountered many musical notables, were entertained by Johanna Gadski at several receptions in her beautiful house in Germany.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

The Automobile vs. the Piano— Dispelling a Current Myth

Can a piano dealer run his business along the same lines as the automobile dealer? This is becoming a moot question in the piano trade today, especially in view of the fact that it is the common form of advice given from one dealer to another, and also from the self-styled experts.

Very probably this delusion arises from the fact that superficially there are many points of similarity between the automobile industry and the piano industry. Both are large sale units, and both are affected by the same economic stringencies which tighten up the family purse. Both cater to a human desire which falls just outside of an absolute necessity. Aside from this, however, their paths are widely divergent.

It is easy to generalize about business principles, but as always there is a wide gap between theory and practise. The problems of each are distinct and peculiar to the nature of the product.

It is generally admitted that the past year has not been a particularly prosperous one either for the piano dealer or the automobile dealer. Both industries have had to face the problem of a sudden drop in popular demand. In both cases it is a temporary lapse, it is confidently believed.

As a matter of fact things have been far more serious with the automobile dealer than is generally known. A well known automobile executive was asked the other day as to how the automobile dealer in the smaller communities ranked in comparison with the other business men in town. His reply was illuminating. "The small town auto dealer," he said, "is showing a smaller annual profit than the small town druggist." Without seeking to cast aspersions on our friends the apothecaries, this does not seem to indicate any great deal of prosperity.

The automobile industry is a huge, super-organization. It can withstand shocks in the form of depressions much better than one less highly organized. However, there is the continual urge of stock depreciation due to the fact of annual style changes. An automobile kept in stock over a period even of six months is dangerously close to being "last year's model." A rapid turnover is an absolute essential to a successful automobile industry. Of course, turnover is vital in the piano business, but not nearly to the extent of the motor car.

There are many points about the automobile industry which could be borrowed with profit by the piano dealer, or rather by the industry in general. Service, for example, in the piano business is largely an individual matter. There are a number of piano dealers who maintain excellent service departments, and, furthermore, make them pay, but the outside agencies for tuning and repairing, in spite of the good work of the National Association of Piano Tuners, still has plenty of room for improvement.

The service problem is growing bigger instead of approaching a solution, due to the very evident tendency on the part of the piano dealer to become a music dealer, by the addition of phonographs, radios and small goods. The organization of real "service stations" operated and controlled by experts in all those fields would be a real boon.

The services of the intermediary jobber are not needed in the piano business. In the automobile industry, as at present organized, they merely collect an additional five per cent. for which they give nothing.

There is no doubt but that the publicity machine of the automotive industries is much better organized. Possibly this is due to the fact that there is much more money available for the work. More probably, however, it functions better because there is more unison of effort along constructive lines. As an example of this one has only to point out the fact that during the past year, or even years, which were almost disastrous, there has been no news given out tending to show that the automobile industry was going through a crisis. There were no loud cries of bad business. The automobile dealers and manufac-

turers were not doing anything to contribute to their own downfall. The only sign by which the public could judge the trend of trade was in the reduction of prices in cars of all makes and quality.

Instead there were thousands of lines about the increase in road mileage, results of the "better roads" movement continuously carried on by the automobile people, promises of new styles, new conveniences, and constructional improvements in the cars offered for sale. In the face of a serious business condition, the entire industry, with astonishing unity, was doing constructive work towards rebuilding.

This serious purpose, this evident willingness to accept a slump merely as a temporary condition, this unity of all factors to do constructive work, is something that the piano business could borrow from the automobile industry with profit. And let it be remembered, the automobile dealer works on a one-fifth mark-up or less, and is obliged in many instances to carry a heavy stock of parts and accessories.

The piano industry in the United States is over a hundred years old, and astonishing as the statement may seem, it has not as an industry "grown up." The pianos manufactured today are the best in the world, and better than ever before in the history of the industry. Dollar for dollar there is greater value presented in any honestly priced piano today than in almost any other commodity that might be used for purposes of comparison. The rift in the lute, as one might say, comes in the fact that the business is still conducted as between individual and in many instances highly antagonistic interests.

There is little or no homogeneity in the advertising of the various units; little or no efforts to build repute for the piano as a musical instrument. Most of the better type of advertising is of the institutional type seeking to build name value for one make of piano. From this the usual type of advertising degenerates to the advertising aimed at direct sales, and so on down to the actual "gyp" advertising aimed at quick profits and a quick get-away. It is sad to confess that advertising of this type is still being done to the detriment of the entire piano business.

The biggest constructional force in the piano business today is the work of C. M. Tremaine, and the National Bureau for the Advancement of Music, which operates under his direction. However, the good effect of this is dissipated, not to say nullified, first by lack of adequate funds to carry out its projects to a successful climax, and secondly by a lack of support on the part of those for whom the work is being done.

For many years there has been a state of more or less open hostility between the piano dealer and the music teachers, the two forces which should be most actively interested in cooperation.

The sore spot with the piano dealer, not of course openly expressed, is the matter of commissions. It is claimed that pianos are recommended not on the quality of instruments offered for sale, but that sales are diverted to the house offering the largest commission, either openly or secretly.

The music teacher's complaint is lack of support on the part of the dealer in the sponsoring of musical events. The music teacher and the music clubs especially in the smaller communities are faced with a difficult problem of keeping alive interest in music. In arranging for a big artist to give a concert in the local hall, they feel they are doing a big thing for music. They are. However, in approaching the dealer they immediately run against the problem of "house loyalty," which makes the dealer feel that in supporting the appearance of an artist sponsoring a rival make of piano, he is only throwing additional sales in the path of one of his rival dealers.

This is an impossible situation. It handicaps the musical growth of the community, and so has a direct bearing on future piano sales. C. M. Tremaine, in his work, has done more to bring about an under-

standing between the music industries and the other musical forces of this country than any other man. But he has merely laid the foundation upon which an edifice of mutual understanding and unhesitating support must be built. The music teacher must be supported at whatever cost.

The tuners must be supported. The tuner is the active agent of the piano business who keeps alive interest in music in the homes already equipped with pianos.

These are some of the things which require attention. There is no ready-made solution of the ills of the piano business to be found by looking at another industry. Let the automobile interests solve their problems as they will, the solutions which they find will not be applicable to the piano business. Look within the industry itself. There are plenty of cogs that need the oil of commonsense and forbearance. There are plenty of intraindustrial enmities that have to be overcome, as between dealer and dealer, and manufacturer and manufacturer, and of both of these as against the music teacher.

The industry must present a united front. The problems are not so much individual ones as those common to the entire industry. Only when the entire industry and trade stands ready to pledge allegiance to the piano against the automobile, the vacuum cleaner, the refrigerator, or what-have-you, will there be any chance whatever of taking care of the internal problem of destructive competition. It is not a matter that can be overcome by the use of pretty phrases, but by work, work which will engage the brains and the hands of everyone in the industry.

New Jesse French & Sons Store Opens in Mobile

The opening of the new Jesse French & Sons branch store, at Mobile, Alabama, held early in July, was considered an important event in Southern trade circles. This store has been beautifully decorated, and gives an effective setting for the grand piano ensembles which are an especial development of the Jesse French organization. Ample space is provided in the store for demonstration booths, both for pianos and for phonographs. The opening was made a gala event, at which not only a large number of prospective customers came in to look around, but at which a number of well-known men in the trade attended.

Among those present were Parham Werlein, of Philip Werlein, of New Orleans, and Paul H. Jones, of the same organization; J. L. Simms, traveling representative of the Columbia Phonograph Company; J. F. Bordy, of the Elyea Talking Machine Company; C. L. Salter, of the Victor Talking Machine Company; and H. E. Paston, and Mrs. Smith, respectively general manager and manager of the sheet music department of the Montgomery, Alabama, branch of the company. The Jesse French organization also received a letter from Leon Schwarz, Mayor of the city of Mobile, congratulating them upon the opening of so fine an establishment, and wishing them every success in their new venture.

New Sonora Products Almost Ready

Production of the new radio and phonograph products of the Sonora Phonograph Company has finally been started, according to a recent announcement by P. L. Deutch, president of the Sonora Phonograph Company and the Acoustics Products Company. The major part of the factory production, according to the factory announcement, will be in the Saginaw, Michigan plant, although a large portion of the electrified apparatus will be manufactured at the company's plant at Stamford, Conn. The company will inaugurate an intensive advertising program on a national scale to take advantage of the fall sales prospects.

Kisselburgh Records for Columbia

Alexander Kisselburgh, prominent American baritone, has signed an exclusive recording contract with the Columbia Phonograph Company. Mr. Kisselburgh is well known, especially on the Pacific Coast, where for many years he has been associated with Louis Graveure. He has also been heard on the concert stage in the East, and has been praised in all of his public appearances. His first record, coupling Danny Deever and the Song of the Flea, will be released shortly.

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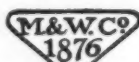
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Piano and Musical Instrument Section

A New Way of Attracting the Retail Buyer's Attention

Barcelona, Spain, recently inaugurated what is believed to be a unique method of attracting the attention of the retail buyer, supplying each customer with a picture of himself entering the store. According to the report of F. A. Henry, American Consul at Barcelona, motion picture operators are stationed in the street, with cameras focussed on the store entrance. As the prospective customer enters the store, an assistant to the photographer hands to him a numbered card, giving the address of the store and the time when developed pictures may be obtained. On presentation of the card at the time and place indicated, each person selects a strip containing three pictures in which he appears. The charge is one and a half pesetas, or about twenty-five cents.

According to Consul Henry, up to the present the scheme seems to have been an unqualified success, as large numbers of people visit the stores to get their photographs. He further observes sapiently, "A public once induced to enter a retail establishment in which goods are attractively displayed will in many cases make purchases." He adds further, "It is, of course, more than possible that once the novelty of being photographed in this way has worn off, the proportion of individuals claiming their pictures will decline. However, in a large city visited daily by thousands of non-residents, it is reasonable to suppose that a considerable interest in this new style of photograph will be maintained for a long time."

Looking at the situation without bias, it seems as though a modification of the above outlined plan could be used on a special campaign basis by American piano dealers. At any rate it is not to be supposed that Americans are any less fond of being photographed than Spaniards.

Pacific Coast Piano and Radio Men Luncheon

The Music Trades Association of Northern California, in conjunction with the Pacific Radio Trade Association and the Electrical Development League, held a luncheon in the Gold Ballroom of the Palace Hotel, San Francisco, on August 20, in celebration of the opening of the Pacific Radio Trade Association's annual radio show, held in the Civic Auditorium from August 18th to 25th. Shirley Walker of Sherman, Clay & Co. was one of the leading speakers, others being Don E. Gilman, managing director of the National Broadcasting Co. and W. E. Darden, chairman of the Pacific Radio Exposition. The musical program, given by favorite broadcasters, was under the direction of Ernest Ingold, president of the Pacific Radio Trade Association and Atwater Kent distributor for Northern California. The luncheon was a get-together meeting of dealers in musical instruments, radio and those interested in popularizing radio by broadcasting.

Ralph Stein with Brother

Ralph Stein, formerly piano sales manager of the Union Music Co., San Francisco, has joined forces with his brother, Charles Frederick Stein, Chicago piano manufacturer. He will travel for the firm, calling on dealers in the territory served by the Stein factory. Ralph Stein has many friends in San Francisco and also in Honolulu (T. H.), where he was at one time piano sales manager for one of the large music houses. D. A. Hennessey, proprietor of the Union Music Co., visited the Stein factory a couple of years ago and was impressed with the efficiency of the organization.

R. M. A. 1929 Convention

The fifth annual convention and third annual trade show of the Radio Manufacturers Association will be held some time between May 15 and June 15 of the next year. The exact dates are dependent upon the action taken by the Federated Radio Trade Association and the National Association of Broadcasters, which bodies plan to hold their conventions, as in the past, concurrently with the R. M. A. The exact location of the convention has not been decided, although it is thought that Chicago will probably be the city selected.

Al Jolson and the Baldwin

The Baldwin Piano Company recently received a very fine testimonial from Al Jolson, popular musical comedy artist, now appearing in various Vitaphone productions. "Boy you ain't heard nothin' yet, until you hear the Baldwin, the perfect piano," said the star of the Jazz Singer. The Jazz Singer was the first motion picture to be produced in combination with the Vitaphone. The Baldwin is the official piano for all Vitaphone productions.

Columbia's Special Schubert Release

In keeping with the spirit of the Centennial of Franz Schubert, the Columbia Phonograph Company has issued a special Schubert volume which comprises eight twelve-inch records. All of the sixteen selections are vocal, sung as solos by Elsa Alsen, soprano; Sophie Braslau, contralto; Charles Hackett, tenor, and Alex Kipnics, basso. Among the works included are Margaret's Spinning Wheel Song,

and the well-known Wegweiser, written for basso. This collection is called the most distinguished group of recordings ever issued in America in the lieder group.

National Piano Playing Tournament Seems Likely

Plans for a national piano playing contest were discussed at a luncheon meeting held at the Great Northern Hotel in Chicago on August 10. At the meeting were present: Henry D. Hewitt, chairman of the Chicago piano playing tournament; Delbert L. Loomis, secretary of the National Association of Piano Merchants; and various members of the Chicago committee. Various plans were discussed. It was ultimately decided to leave the active management of the campaign to the National Bureau for the Advancement of Music as part of the great musical education program of that organization.

In a formal statement Mr. Loomis said: "Wherever I have traveled in connection with my duties, I have found the National Piano Playing Tournament a subject of discussion with piano men. The news of the step taken by the Chicago committee has spread throughout the trade, and the national tournament will have widespread support."

"It seems to be recognized that the Chicago committee has done an outstanding work on its local tournaments in two successive years. A national tournament is the next logical undertaking. President Roberts of the merchants association has taken a very deep personal interest in the work done and in the proposed plans."

P. T. Clay Flying High

Having flown from San Francisco to Portland, on a general tour of inspection of the Northwest branches, P. T. Clay, president of Sherman, Clay & Co., telegraphed to the home office that there is a decided improvement in conditions, in the north.

A short visit is being paid to New York by G. Lloyd Taylor, who lectures and demonstrates for the Duo Art in connection with Sherman, Clay & Co.'s educational program.

C. S. Onderdonk Appointed Manager

Charles S. Onderdonk has been appointed manager of the Eastern division of the Baldwin Piano Company. He will also act as manager of the New York Warehouses at 20 East Fifty-fourth street. Mr. Onderdonk assumes his new duties as of September 1.

Illinois Dealers to Meet September 19

The Illinois State Music Merchants Association will hold a one day meeting in Chicago on September 19, at the Palmer House. The program has been highly condensed to permit of only important business being taken up.

New Store for Rich

The Rich Music Store, Fitchburg, Mass., has moved into new quarters at 356 Main street. The store is managed by Mrs. Harriet A. Wellington.

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wonder that artists, exacting in performance, consider the Kurtzmann a wise selection. Little wonder it is the favorite in the school, the college, the home.

The enduring qualities of a well-built piano are endearing qualities. Craftsmen who have spent their lives building Kurtzmann pianos are building them today, building them with skilled hands and with hearts that take an honest pride in the good name that has stood the test of time.

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NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

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BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1827. Nassau, Rens. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 356-358 Second Avenue, New York.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 125 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

Piano and Musical Instrument Section

Charles A. Deutschmann

Charles A. Deutschmann declined the presidency of the tuners association this year—the most drastic political upheaval that has affected that association since its foundation. However, it is not to be expected that he will cease to work for the organization. In the final analysis the National Association of Piano Tuners owe to "Charley" Deutschmann, not only the fact of its existence, but its present position. The tuners association as it stands today represents years of conscientious work on the part of this one man. His task was not an easy one. The tuner was not highly regarded, nor in the matter of technical training were there many men really qualified for their work. Mr. Deutschmann established the standards which today marks the qualified tuner, and raised the profession to a position that commanded the respect of the piano manufacturer and dealer. After so many years of overcoming discouraging obstacles, working in the dark for the most part but none the less earnestly and faithfully, Mr. Deutschmann deserves a rest from the arduous duties of leadership. The MUSICAL COURIER feels that no one can pay too high a tribute to Charles A. Deutschmann, tuner extraordinary.

22,000,000 Radio Prospects

Radio must be headed for the biggest business of its existence if the conclusion to be deduced from certain facts is true. Apparently, there are more prospective purchasers for radio sets than the estimated radio production for the next nine years at least. It sounds as if there must be a catch in this somewhere but here is the situation as presented by G. Clayton Irwin, Jr., general manager of the National Radio World's Fair. Mr. Irwin said:

"Contemplation of the radio market in the United States based on present-day knowledge of the field presents a picture that is truly an inspiration to any man in the radio business.

"At the present time there are 8,000,000 sets in the country which operate with loud speaker volume," Mr. Irwin states, "and of this number 30 per cent. or 2,400,000 are away out of date, admittedly inefficient and totally inadequate. Moreover there are between 3,000,000 and 4,000,000 sets, in addition to the 8,000,000 with loud speaker volume which are divided among the 'one lungers', crystal sets, etc. These 3,000,000 to 4,000,000 pieces of radio apparatus are crying for replacement.

"The 2,400,000 obsolete sets which operate a loud speaker but feebly, whenever a station can be tuned, added to the 3,000,000 to 4,000,000 entirely obsolete sets, gives a replacement total of between 5,400,000 to 6,400,000 sets. To be ultra conservative, let's call it 5,500,000.

"On top of this vast replacement market is a much larger one—in homes which have never possessed radio sets. Such prospects reach the staggering total of 16,000,000 to 17,000,000 depending on whether the 3,000,000 or 4,000,000 estimate of absolutely obsolete sets is used. In addition, it is well to remember that there is another virgin field for radio sets which adds 350,000 more prospects each year. This is represented by the yearly increase in the number of homes in this country.

"Without considering foreign demand it is apparent that there are nearly 22,000,000 prospects for radio sets right this minute and on the basis of these figures an estimate of 2,500,000 sets for the year does not seem out of line."

Mr. Irwin concludes that there are at the present time 21,850,000 radio prospects. This total he gets through the following series of calculations. First, he states, there must be at least 16,000,000 homes without any radio of any kind. Of the radios now in use, at least five and a half million need replacement. In addition he calculates the normal increase in the number of homes this year over the last as 350,000, which brings the grand total to 21,850,000 prospects.

Bay Creditors to Meet

A meeting of the creditors of the piano firm of H. C. Bay Company has been called for September 4 by Harry A. Larkin, trustee in bankruptcy. At this meeting, a trustee will be elected. A further check on the outstanding liabilities of the company indicates that the total would be some in excess of \$700,000.

Ampico Hall, Philadelphia, Opened

A complete line of American Piano Company instruments are now on display in Ampico Hall, 1020 Walnut Street, Philadelphia, Pa. Ampico Hall is the successor of the old Knabe Studios. The store, under the management of David Jacobs, is planning an intensive drive for sales during this coming autumn.

Rydeen Finds Business Good

A good account of business conditions in the Pacific Coast territory was given by Fred Rydeen, Coast representative of the American Piano Co., when he visited Kohler & Chase in San Francisco, early in August. Mr. Rydeen had been in the South, following the Western Music Trades Convention.

W. H. Huttie with Baldwin

W. H. Huttie has been appointed assistant district manager in Cleveland for the Baldwin Piano Company. Mr. Huttie was formerly connected with the Starr Piano Company as Michigan manager.

PERKINS BENT-TITE

Here is a veneering glue we know cannot be excelled for use in musical instruments.

A lot of bent work is employed in the manufacture of musical instruments and that is one place where PERKINS BENT-TITE works to advantage on account of its quick-setting feature. No delay is had in waiting for forms, or extra expense incurred in having an extra large supply of forms.

Another thing—most musical instruments are made from highly figured, fancy veneers and these, of course, are harder to lay than the ordinary run of veneers. PERKINS BENT-TITE aids in the laying of such veneers as it helps to avoid checking and cracks and such difficulties and also forms a bond which is unexcelled.

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Why the Wessell, Nickel & Gross Action Is the Finest in the World



N his book "The Physical Basis for Piano Touch and Tone," Otto Ortmann, of the Physical Laboratory of the Peabody Conservatory of Music, Baltimore, Md., who is a recognized authority on this subject, said in part in the preface:

"The work on piano touch and tone, however, yielded results of sufficient clearness and practicability to warrant their publication as a separate study; particularly since this subject is a fundamental problem of piano pedagogy, in which its efficient application has been seriously interfered with by the conflict of opinions or the basic relationship between piano-touch and piano-tone. What we actually hear and what we imagine we hear, what we actually do and what we imagine we do, when listening to or playing upon a piano are distinctions urgently needing a clear exposition. Some affirm that the influence of touch upon tone must forever remain a mystery; others hold that the piano action is but a lot of dead, wooden sticks movable up and down, in only one, fixed way; still others assert that the most subtle shades of emotion are actually transmitted to and through this action by individual spiritual differences of touch. Such confusion is both harmful and unnecessary, since the piano is not a psychical but a physical instrument, and, as such, is entirely obedient to laws that have been formulated, tested and proved long since."

There are those who refuse to accept the dictum that the piano action is but a physical piece of mechanism that is subject to but one movement and that upward. The many mechanical difficulties presented in the making of a piano action something more than a mere piece of

mechanism is in the segregating the upward movements through transverse movements in order to keep the mechanism within a given space, to carry the movement upward to the contact of the hammer with the strings and yet retain the first touch of the finger upon the key of the piano.

This presents a multiplicity of movements that run from horizontal to different angles, and this with contacts that will either retain that first weight represented in the finger blow or kill all semblance to the attempt to produce a tone that is received with gratefulness by the ear. We hear it said that this artist or that artist has a beautiful "touch," when it should be said that this or that artist has a beautiful tone obtained through his "touch." This will bring the rejoinder that a piano presents always the same tone, and that the different artists produce the same tone quality of the piano he is using.

That is a mistake; the artist modulates, produces tone colors, through his touch, but that is what is meant by the psychical side of the question. It matters not the word used, the piano action is almost a living thing. If it be made right, if all its bearings are of that nature that they work like the muscles of a well trained athlete, there will be given the pianist that reply to the touch that is like mind reading in fact. To make a piece of mechanism containing thousands of pieces that will do this mind reading is a work that requires something more than mere machinery. It is something that requires a combination of science and art that is not measured by machinery even though the decimal equations are worked out in the thousands. (The writer had in mind the Wessell, Nickel & Gross Action.)

—From an Editorial.

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MUSICAL COURIER

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